Kine WEEKLY

CHROME
CHAIRMAN'
SPEECH
See pa

GET OFF THAT MERRY-GO-ROUND!

You may keep going . . . but are you getting anywhere ? Get out of the rut and into the big money with the THOROUGHBRED Company ! Honestly, you don't know how fast you can travel until you ride with LEO of M-G-M !

THE 1939 PACE-MAKERS ARE. . . .

TOO HOT TO HANDLE (*Gable, Loy*) ; MARIE ANTOINETTE (*Shearer, Power*) ; THE LADY VANISHES (*the Hitchcock hit !*) ; BOYS TOWN (*Tracy, Rooney*) ; THE SHINING HOUR (*Crawford, Sullavan*) ; STABLEMATES (*Beery, Rooney*) ; THE CITADEL (*Donat, Russell*) ; THE GREAT WALTZ (*Rainer, Gravet, Korjus*) ; SWEETHEARTS (*MacDonald, Eddy*) ; CLIMBING HIGH (*Matthews, Redgrave*) ; OUT WEST WITH THE HARDYS (*Rooney, Stone*) ; STAND UP AND FIGHT (*Beery, Taylor*) . . . And then come : IDIOT'S DELIGHT (*Shearer, Gable*) ; HONOLULU (*Eleanor Powell, Burns & Allen*) ; HUCKLEBERRY FINN (*Mickey Rooney*) ; I TAKE THIS WOMAN (*Tracy, Hedy Lamarr*) ; THE ICE FOLLIES OF 1939 (*Crawford, Ayres, Stewart*) ; THE WIZARD OF OZ (*Judy Garland, Frank Morgan*) ; TARZAN IN EXILE (*Weissmuller, O'Sullivan*) ; BROADWAY SERENADE (*MacDonald, Ayres*) ; DUSTY ROAD (*Eddy, L. Barrymore, McLaglen, Bruce*). . . . . and MORE!

Come on over . . . There's something else you ought to kno

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✱ WELL, NOT QUITE .... WE WOULD POINT OUT THAT IN THE EMPIRE'S 10½ YEARS GLORIOUS HISTORY ONLY ONE OTHER PICTURE i.e. THE ORIGINAL "BROADWAY MELODY" HAS DEMANDED A 7th WEEK HOLD-OVER !

BOOKING COMBINE FORMED IN EIRE

See page 5

Kinematograph WEEKLY

No. 1659 Thursday, February 2, 1939. Vol. 263

INDEPENDENT GROUP DEBATED BY SCOTS C.E.A.

See page 7

DUFAYCOLOR PROGRESS IN FILM FIELD

Chairman's Optimism at First Annual Meeting

IN DEMAND FOR SHORT SUBJECTS

A MARKED revival in the demand for Dufaycolor 35 mm. film was reported by Lord Mottistone, chairman of Dufay-Chromex, at the first annual meeting of the company.

He anticipated a big demand from America following the formation of the American company, and reported that during the year 30 Dufaycolor shorts had been made with 20 in course of production, and a further 40 subjects planned.

Emphasis was given to the fact that Dufaycolor was one of the only two commercially established systems of colour kinematography, and that with the revival in production, the company would considerably benefit.

Lord Mottistone disclosed that Dufaycolor was being increasingly employed by the British and American air forces for aerial reconnaissance.

The accounts, which showed a loss of £122,378, were dealt with in last week's KINE.

Lord Mottistone said that when they made their public issue in April, 1937, they believed the business had reached the stage when they could go straight ahead, but subsequent difficulties emerged which had taken time to overcome. Colour photography was a new art, but in view of the results being produced he thought he was not too optimistic in stating that the pioneering period was now over.

The company's 35 mm. kine. business had been hampered by the difficulties common to the whole film Industry which the Film Act and its Quota system had not done much to solve.

As a result the demand for Dufaycolor 35 mm. film stock came almost to a standstill. A distinct recovery in July was seriously affected by the September crisis, but since Christmas a marked revival of business had taken place.

Economies had been effected by the voluntary acceptance of salary cuts by officials, technicians and directors, the last named having drawn no fees at all latterly.

Lord Mottistone declared emphatically that the patents the company owned and the organisation built up to explore them were a very valuable property. Patents were held throughout the world with a number of years to run, and during that year important additional patents had been taken out. Even in the unhappy event of war Dufaycolor product would be extensively used, as aerial colour pictures revealed with exceptional clarity military objects. Both Britain and the United States Air Forces were customers.

Referring to the formation of the American Dufaycolor Corporation, reported in the KINE. of January 5, Lord Mottistone mentioned the searching investigations which preceded the setting up of the American organisation under Pierpont Morgan Hamilton.

It had cost £90,000 to build up Dufaycolor in the States, but the new agreement had turned a liability into an asset, and the first order from the new American company was

Continued on page 5

DEMETRE DAPONTE
Managing Director of Dufay-Chromex

A KINE studio survey indicates that British Production is about to emerge from doldrums.

Big Rush To Meet Product Shortage

STUDIO ACTIVITY TO BE GREATLY INCREASED

THE shortage of worth while film product, of which complaint is now frequent at C.E.A. branch meetings, has encouraged British producers to endeavour to make up the deficiencies caused principally by American production.

This reason, coupled with the imminent increase in the renters' quota requirements, accounts for the present indications that British production is on the up grade.

A survey of films scheduled for production during the coming months reveals considerably enhanced activity on all sides, and the reopening of many long-dark studios.

With the beginning of the new renters' quota year comes an increase in the amount of British footage which will have to be supplied to satisfy quota demands, the figure of 20 per cent. having to be satisfied. This alone should stimulate an increase of studio activity.

Various companies have announced their plans for production—some in part, others more fully.

Paramount has already plans for four subjects; Columbia is expected to schedule at least three British pictures, for the production of which Irving Asher will be responsible.

The 20th Century Fox-Gainsborough setup opened this week on their important production scheme with the new Will Hay subject the first on the list.

Warner-First National will carry on its programme steadily as in previous years, and the A.B.P.C. studios at Elstree, where Walter Mycroft has four on the floor or in preparation, is keeping up a steady flow of pictures, including the Mayflower production, "Jamaica Inn."

London Films, at Denham, has in production or prospect "The Thief of Bagdad," "Burmese Silver" and "Peace in Our Time," the last-named being one of Paramount's releases. M-G-M's British unit has "Chips" in production and two more to come.

Pinewood is at the moment a black spot, with one to be produced in March, however, but at the Ealing Studios Michael Balcon has two on the floor with two standing by for future production.

At Beaconsfield George King, who has five productions planned, is starting next week, while at Sound City two films are scheduled.

A series of 12 is promised for Twickenham for M-M Productions. Of these one is already made.

At the M.P. Studios one is at present on the floor and three more are to come, and at Merton Park the Strand Film Co. has a programme of four subjects in preparation.

Riverside Studios at Hammersmith will shortly see Jack Buchanan busy, and at the Joe Rock Studios there is a distinct possibility of opening in the near future.

Nettlefold Studios and Welwyn Studios are carrying on steadily with an output which keeps the staff almost continually employed.

From the above particulars it may be deduced that the outlook for studios, which has for some time been bleak, is more encouraging, and with the more confident tone in the world of finance a better future may be anticipated.

B.B.F.C. IS INDEPENDENT OF HOME OFFICE

Sir Samuel Hoare's Reply To Commons Question

In the House of Commons on Tuesday Geoffrey Mander asked the Home Secretary if he would state the relations which existed between the Home Office and the British Board of Film Censors and to what extent questions were referred to the Government for guidance.

Sir Samuel Hoare said that the B.B.F.C. was entirely independent of the Home Office and was not subject to any Government control either directly or indirectly.

It was comparatively seldom that the Board had occasion to consult with a Government department, but it was open to the Board as it was to any other independent and unofficial body to ask for information or advice from any Government department on matters of doubt or difficulty about which such a department might have special knowledge.

MR. MANDER: "Is it not the usual practice at the present time that the Board submits to any Government department concerned anything that might appear in a film for their advice and guidance."

Sir Samuel Hoare: "The usual practice is what I have described."

The Men who Will Run D. & P. Studios

FULL DETAILS OF PERSONNEL

Details of the personnel of D. and P. Studios, Ltd., the £750,000 company controlling the recently merged Denham and Pinewood Studio activities, were made known on Tuesday.

The executive directors of the company, the registered offices of which are at Denham Studios, are Capt. the Hon. R. Norton, E. H. George, W. S. and P. C. Stapleton, the other directors of the company being E. Ronald Crammond, Sir Connop Guthrie, Bt., K.B.E., E. H. Lever, F.I.A., J. Arthur Rank, D.L., J.P., Spencer M. Reis and P. C. Stapleton.

Commander L. G. E. Robinson is executive assistant; H. Hamson, secretary; M. L. Axworthy, assistant secretary; and T. B. Stalker, chief accountant.

Studio executives are headed by H. G. Coward and L. B. Thornbron in charge of studio operation.

Other appointments on the studio operative side are as follows:—

Chief sound engineers: L. Murray, A. W. Watkins.

Chief engineers: F. Hauser, J. R. Young.

Office managers: W. H. V. Able, R. S. Hinchley.

Construction managers: L. Gerhold, W. Searle.

Make-up: Guy Pearce. Trick department: Lawrence Butler. Matt shot department: Percy Day. Still department: S. Woods. Film library: R. Bennett. Music rights department: J. Bloomfield, F. Lewis. Publicity manager: L. Cardew.

Postal addresses of the new set-up are at Denham and Pinewood Studios: Telephones—Denham 2345 and Iver 460; telegrams—Londofilms, Denhamtelex 2230, Pinestudio, Iver Heath; cables—Londofilms, Denhamtelex 2230 and Pinestudio, London.

PARAMOUNT BRITISH BUDGET FOUR

Work Starts on "Peace in our Time"

The interest attaching to the announcement that Paramount starts to-day with the first of its new British production schedule is heightened by the fact that KINE. is able to reveal that this picture is the first of a series of important subjects, production of which has already been decided upon.

The initial film, which is starting at Denham to-day, is "Peace in Our Time," starring Valerie Hobson, Rex Harrison and John Loder, which Herbert Mason is directing.

This will be followed by the sequel to "This Man is News," directed by David Macdonald, and "French Without Tears," directed by Anthony Asquith. Both these films will, if negotiations are completed satisfactorily, be made at Sound City.

In addition, KINE. understands, that Two Cities Films will produce two subjects starring Douglas Wakefield for Paramount. Mario Zampi will direct.

ITALIAN MARKETS FOR BRITISH FILMS

Leonardo-Film Registered

A wider market for British films is promised as the result of the registration in this country of Leonardo-Film S.A., an Italian company formed in 1935. The policy of the concern, which has as its managing director Johannes Hanau, a prominent director, who is now associated with Count Keller of Technicolor, will be to distribute British films in Italy.

Although details of these activities are not yet to hand, it is believed that among the first batch to be marketed will be the World Window series handled in this country by United Artists.

Johannes Hanau has been responsible for a number of these Technicolor productions and at present he is on his way to India to make a further series, also for the World Window company.

A GERMAN PIONEER

Julius Haimann Dead

Julius Haimann, a pioneer of the German film Industry and producer of well-known musical comedies, among them the original "Two Hearts in Waltz Time" (which ran a whole year in New York at one kinema) and "Prince of Arcadia," died, after a long illness, at the age of 50 during the night of Sunday-Monday, January 29-30. He also produced two films known only under their German titles, "Das Lied ist Aus" (The Song is Ended) and "Liebeskommando" (Love Command).

He came to England in 1933 and had produced here three films—"You Made Me Love You," "Love at Second Sight" and "No Monkey Business." He had been living at 10, Gloucester Court, Kew Garden Road, Kew. The cremation took place on Wednesday at the Mortlake Crematorium at 11 a.m. He leaves a widow and three children.

GAUMONT, FROME, REPLACES PALACE

Opening Next Monday

The new Gaumont super, which opens at Frome next Monday, February 6, replaces the Palace Theatre, which was used for the last time as a kinema on Saturday. O. L. Seward, chairman of the Frome District Council, will officiate at the inaugural ceremony.

The auditorium of the Gaumont has been designed on stadium lines by W. E. Trent, F.R.I.B.A., the company's architect.

The manager is Robert C. Holmes, who has recently vacated a similar appointment at Cirencester.

TUESDAY'S NIGHT SHOW

The Sisters

First National. American (A). 97. Directed by Anatole Litvak. Featuring Bette Davis, Errol Flynn and Donald Crisp.

PERIOD romantic melodrama of life in and around San Francisco at the beginning of this century. The marital adventures and misadventures of three sisters are the main planks of the eventful, poignant and exciting tale. Technical highspot is a vivid re-creation of the terrible earthquake of 1906.

Mass, feminine and industrial appeal cast-iron. Outstanding box-office proposition.

A

After running for less than 12 months, the Civic News Theatre at Southend has closed, and negotiations for its sale are stated to be in progress. A notice outside the kinema states it has been closed for alterations. The theatre has some 300 seats.

KINEMATOGRAPH WEEKLY

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REMAIN UNITED

NO greater enthusiasm for the claims of the independent exhibitor has been shown than in the columns of this journal. The obstacles they have to surmount and the spirit in which they tackle them have always been fully recognised and recorded by the KINE.

Which entitles us to criticise with frankness the suggestion voiced in several different centres that there should be an organisation devoted to their aims and difficulties; an idea which has emerged many times before with as little real reason as now.

Exactly what would happen if a full success were to follow the proposal, and all independent exhibitors were to enrol under the banner it is not difficult to imagine. The effect would be exactly the same as though the circuits were to walk out of the C.E.A.

In this event we should have a disrupted body of exhibitors, neither group possessing its present advantages but having a new worry, that of watching and endeavouring to outmanœuvre the other. There is, in fact, no chance of making conditions better this way, but many of making them worse.

Obviously some reason must give rise to this periodical cry for a distinctly independent association, but we suggest it is a sentimental rather than a business one. There is quite as much work for tactful head office officials in holding the scales level as between independent kinema proprietors as there is between them and the circuits.

Actually, of course, the Association is facing foursquare to the threats of outside troubles, and its whole fighting strength lies in the fact that it represents the full body of exhibitors. Fortunately, the counsels of wise leaders have been consistently against the principle of a special unit, and we trust the demand will be recognised as leading to disintegration, and finally dropped.

ORIGINALITY

IF we are right in sensing a belated dawn, and the coming at last of that revival in production, we trust that British work in the near future will justify our hopes, in business, and not less in artistic qualities. And on the latter side, we would point out the disappointment with which is greeted the remake of old subjects.

To a form of entertainment like ours, eternal novelty is more than half the battle. It is a hard enough condition to be imposed upon any enterprise, but it is, and always has been, the mainstay of our powers of attraction.

We have, too often in the recent past, seen old stories done again and again. True, they are quoted as proven moneymakers, but the essence of our whole business is originality; what the insider may regard as a clever and up-to-date treatment of a classic is to the picturegoer just a reincarnation of an old story.

And, thanks to the way we have educated the public, there is no word so damning in the description of a film as "old." It does not matter if we put our youngest stars in it; use the latest technical developments; bring in the most modern ideas of treatment; let but the story be recognised as an old one and half or more of its assets are gone. The obvious illustration is shown by our sensitiveness in the matter of broadcast music; when a picture is put on the songs of which are, in the patrons' judgment, a few months old, there are no words harsh enough for the exhibitor. The old story is in the same position.

Long Shots

PARAMOUNT PRESENTATIONS — EALING ON THE AIR—D. AND P. CHANGES—A STRIKING AMATEUR FILM—PRODUCER VISITORS' OPINIONS—BEN JAY ALONG SHORE

WHEN Adolph Zukor eventually closed his provincial trip last night, he brought with him evidence of good will in various guises from the key cities he visited. A skean-dhu from Glasgow, a shillelagh from Belfast, and a Connemara clock from Dublin were among the spoils.

THE gift to John W. Hicks, jun., by Paramount staffs in Manchester yesterday, of a silver salver, was a pleasing feature of the visit of the London Paramount Group, which included Adolph Zukor, David Rose and C. J. Dickinson, for the Trade show of "Stolen Life." Following the show a reception was held at the Midland Hotel, and a return to London followed.

EVIDENCE on slow-burning film is to be submitted to the Cinematograph Advisory Committee to-morrow (Friday) by the British Film Institute and the British Sub-standard Association. It is understood that the Institute's evidence has as its aim the prevention of restrictions upon purely educational film shows, while the Sub-standard group desires to secure freedom for the commercial and industrial film.

IN addition to Sir John Simon, the guest of honour, Lord Rayleigh and Sir Joseph Ball are to be present at the B.K.S. dinner at the Trocadero on Wednesday of next week. The demand for tickets has been very good indeed, but at the moment of going to press a limited number is available, for which early application to the Secretary, 66, Haymarket, is essential.

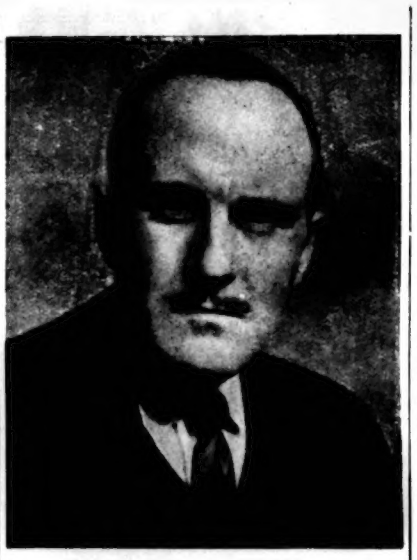
THIS week Ealing studios achieved a record, I think, by being on the air two nights running. On Tuesday evening the "Music from the Movies" show presented song numbers from George Formby's latest "It's in the Air," and on the previous evening "Silence for Take" was broadcast in the form of a radio documentary tracing the making of a film from the birth of the idea in the producer's mind to the actual shooting on the set. The B.B.C. based this item on the making by Walter Forde of "Four Just Men" in connection with which the Ealing publicist managed in subtle fashion to introduce the release date. Good work.

THE broadcast itself was so full of interest to the lay listener that I suppose it is almost unkind to criticise the effort. I am bound to say, however, that there were some passages which probably elicited many a chuckle from technicians. Even I, with a fairly comprehensive knowledge of studio technique, was somewhat bewildered by the method of presentation. However, the main idea, with a little more care in production, is well worth repeating, for apart from its obvious entertainment, it places the kinema on a level with theatre broadcasts. But I am still wondering who the genius was who coined the phrase "poising lenses."

DESPITE the general shortage of product amongst renters, which has been very evident lately, there is one firm which has proved an outstanding exception. D. E. Griffiths points out that eight consecutive Trade show announcements have been made by his company over the past five weeks.

NO one will blame Dave Griffiths and his First National executives at being enthusiastic over their current line-up. Judging from the reception accorded at recent Trade shows, the time is certainly opportune to enable the sales force to see for themselves the box-office potentialities of the programme. This they will be enabled to do at the Sales Conference to be held at London headquarters.

IMPORTANT matters of policy regarding both distribution and production will be prominent in the discussions, in the course of which the renters will be enabled to see most of First National's outstanding subjects, including "Wings of the Navy," on Friday evening. They will also be afforded their first visit to the Warner Theatre, and will also look in at Teddington to meet Jerry Jackson and the rest of the boys at the Teddington plant.



Capt. the Hon. R. Norton, an executive director of D. and P. Studios, Ltd.

WHILE the set-up of D. and P. Studios will no doubt justify the hopes of its organisers and stabilise the business of floor-letting, it illustrates once more the fact that these surgical operations cannot be performed without a certain upset. A good many perfectly good boys must be, at the moment, very worried as to the future, although we all hope this is only a temporary phase.

THE decision must have been a painful wrench to Jimmy Sloan, for instance, who looked upon Pinewood as a mother upon her child. Most of the ideas in the layout of these studios were his, and he gave to the work of setting them going and keeping them running smoothly the fruits of his long and intimate experience of production. I hope I shall soon be able to record a new appointment for this most likeable of executives, whose contract expired at a particularly unfortunate moment.

I DROPPED in to see the preview of winning films in the 1938 contest, organised by the Institute of Amateur Cinematographers, at the B. and D. Theatre on Tuesday evening. Four 16 mm. films were screened, and one, "Man On The Road," produced in colour by John Martin, A.P.S., is, I think, the most outstanding amateur film I have ever had the pleasure of viewing.

THE theme itself was worthy of production in 35 mm., for it dealt with the quite ordinary adventures of a young unemployed man tramping the road. An absolute lack of highbrow touches and its humanitarian appeal commend the picture to a special award and more serious consideration. "Ships of Sydney," another colour film, also had considerable merit, particularly in the choice of unusual, yet somehow natural, shots of a busy harbour. A sequence on a foggy morning was particularly interesting. This film was produced by James A. Sherlock, of Sydney, and conveyed pleasantly the diversity of sights in this famous harbour.

UNFORTUNATELY the other two suffered by contrast, as they were in monochrome. "Rope Trick," by Stanley Jepson, of Bombay, looked too artificial to convey any of the real wonder of this famous trick, and E. E. Pritchard's "Hope Springs Eternal" defeated its own object by its length. The footage given over to establishing the theme was wearying, and a good sorting out with the scissors would have been welcome. The films demonstrated, however, the advancement in production value and a serious attempt by amateur kinematographers to produce worthwhile films.

ALBERT LEWIN, producer of Paramount's "Zaza," soon to have its premiere in London, has ideas about most things in the film business, besides the pictures he produces so well. This is as it should be for one who, to begin with, occupied the Chair of English in an American university before deserting it for a film career.

AT the Dorchester last week he was ready to answer all kinds of questions, and was quite definite about the harm being done in the States by the double feature programme. "We thought at first that by giving the public plenty for their money we would do well, but it hasn't worked out so," he said. "Kids will sit through an adult picture for the sake of seeing Hopalong Cassidy, but adults won't sit through a kid picture."

ASKED if really great creative art could be reconciled with mass entertainment, Mr. Lewin said the two were inseparable in his opinion. "We are making pictures for the masses. We know how to hold our regular week-by-week or twice-a-week patrons. But we must have new blood. And it is the big so-called prestige pictures which are bringing new people to the kinemas. Only by making pictures for the new type of film patron can we progress."

JEAN RENOIR, speaking last Friday at the London Film Institute Society's meeting, was strongly denunciatory of some of the evils which have attacked the French film, and which he hopes to eradicate by the new co-operative movement of film craftsmen which is being formed in France.

EMPHASISING the points of his speech with a right forefinger jabbing the air, he declared that he intended to work henceforth on the co-operative method

"IF it succeeds," he said, "it is the end of the combines trafficking in films, it is the end of what in France they call 'la cavallerie,' it is the end of the imposition of bad films by illiterate distributors, it is the end of the little film star who is put on the screen because she is the impresario's little friend. It is the beginning of an opportunity for us, the modest and conscientious defenders of our art, to talk to you directly from our hearts and to establish, perhaps, a direct contact between our countries."

GLAD to welcome to yet another coastal venue that cheeriest of showmen Ben Jay. What is it the wild waves have been telling him? He is breaking new ground, this time on the Sussex coast, and his claims to be called a longshoreman, already firmly based on his Westcliff, Lowestoft and Yarmouth halls, are reinforced by his new Hastings venture.

THIS means he has three C.E.A. branches now to keep alive with his ready wit, and as he is a general councillor as well, he must be fairly well occupied in his spare time. However, his nest holds some young Jays, and I know this is a big asset to the old firm. Good luck to his new show.

FROM Leamington comes an amusing story of a newsreel story being given presentation effects in an unexpected manner. The sequence depicting the recent bomb outrage had just concluded when the audience was startled by the loud whirring of an alarm clock.

THE explanation of the incident was that a shopper from an outlying village had collected the alarm clock from the repairers, and dropped into the kinema while waiting for a conveyance to her village home. The clock, deposited in the bottom of a shopping bag, made its presence known at the exactly opportune moment. Its harmlessness had to be evidenced before the suspicion aroused by the picture was dissipated.

A MOST interesting article in the current issue of the *A.C.T. Journal* affords an illuminating insight into the methods of photographing an aerial picture of the calibre of "Men with Wings," but I think that the caption to one of the illustrations does less than justice to the inventiveness of our technicians, who in this direction, at least, can teach any Hollywood crew its business.

I AM not quarrelling with the suggestion that a particular camera set-up should be of great help to any British firm contemplating aero pictures, because both methods commended by the writer of the article were actually designed and made by British technicians—George Hill, chief of the G.-B. camera department for aerial sequences in the M-G-M production "Shadow of the Wing," on which Elmer Dyer acted as chief cameraman, with S. Bonnet as his assistant.

THE STROLLER.

U.S. Companies' Earnings

KINE. New York Cable from *Motion Picture Daily*

RKO estimates to show profit in 1938 of $125,000.

LOEW profit for fiscal year ended August 31 last was $9,924,934, and compares with the previous year of $14,426,026.

WARNER net profit thirteen weeks to November 26 last was $103,804, compares same previous period net $1,685,599.

PARAMOUNT fourth quarter earnings estimated at $2,200,000.

ROOSEVELT urges discarding of Federal Communications Commission and the setting up of a new body to administer broadcasting law.

PICTURE EXPORTS to Canada improved in 1938 over 1937 Government reports. American film exports last year totalled $4,519,594, decrease from 1937. South Africa only gain.

GERMAN films unpopular in South America, says Paul Wir, United Artists manager in Central America.

TWENTY-FIVE theatres razed or badly damaged in earthquake in Chile.

THEATRE building jobs in U.S. for 1938 totalled 751, including remodellings. Total in 1937 was 884.

MORRIS HELPRIN on the "Queen Mary" February 10 for Korda talks.

Close-Ups

By

Screencomber

HAVE YOU NOTICED?

The car
Of the average exhibitar
Is smaller far—
And much more brief—
Than that owned by a renting chief.
And if in this you should no motto see—
There darn well oughta be!

GEOFFREY SCREENCOMBER WRITES

YESTER eve I saw a fairy renter, a lovely, weeny, gossamer thing, hiding coyly in a can of film under the shelves in the dispatch department.

Shyly I asked him: "What makes you hide away in a film can, little fellow?"

"Who's canned?" asked the fairy renter in what almost seemed a truculent tone.

Later little Geoffrey here was picked up from under the dispatch room shelf and, though the doctor certified that he had not seen any fairies, your Geoffrey knows better, for I distinctly saw him ride off on a green-and-red rat.

WIDOWS' CRUISE

"I'd have all the producers, directors and writers in Hollywood take an automobile trip through the country once every two years. . . . 'Bob Burns.'"

—And there are a lot I'd like to take for a ride, too.

LONGINGS

I wish I were a big exec,
Drawing down a whacking cheque,
That bit by bit gets big and bigger,
Increasing yearly, like my figure,

Then I might, too, with nonchalance,
'Phone Pittsburgh, Pa., or Paris, France.
For reasons that are quite unknown,
Except I like to use the 'phone,

And I can think of nothing finer
Than cruises on a luxury liner,
When pleasant transatlantic flips
At once are called staid business trips.

Then back I'd come with added zest
From my eight weeks' "well-earned rest"
To ask the sales staff "What t'hell——"
When they have got such films to sell.

If they are only half-alive,
Why can't they get me seventy-five
Instead of feeling sentimental,
And letting them go at flat rental.

Still, mayhap, when I'm old and staid,
I'll be a leader of the Trade,
Aspire to that exclusive group,
Who in the grill-room eat their soup.

There, supping loudly with the boys,
I, too, will be a big Trade noise.

ALICE IN WARDOURLAND

ALICE now found herself hurrying along behind the Mad Renter, who had a huge bunch of keys, which he kept rattling. Suddenly they found themselves in front of a tremendous number of huge cement and tin structures all dark, and with weeds growing through the cracks in the walls. Men were rushing around in a terrific flurry erecting notice boards with "To Let" on them, and fixing great padlocks on the doors.

The renter immediately joined in the bustle, making a great show of chasing around locking doors or testing the locks.

"Are they trying to lock someone in?" asked Alice.

"Don't be stupid, child," said the Mad Renter. "We're trying to lock them out."

"Lock who out?" asked Alice.

"Lock 'em all out. The technicians, the actors, the writers, the cameramen, in fact, the whole lot of 'em."

"Then these must be British studios," thought Alice.

"Of course, they're British studios," answered the Mad Renter, reading her thoughts.

"But I don't understand," persisted Alice. "I thought British pictures were making a lot of money, at least, that's what I've read in the papers."

"Of course they're making money," said the Mad Renter.

"And I seem to remember reading," said Alice, in astonishment, "that for the first time in history they are beginning to boom in America."

"Of course they're booming in America, silly," answered the Mad Renter.

"Then surely," said Alice, "We should be opening the studios—why lock them up?"

"I'm not mad enough to answer that one," said the Mad Renter, as he rushed off to help a workman drive home a particularly obstinate bolt that had become rusty with disuse.

PARA PHRASE

Whaur aiblins ilka Zukor gang
An' muckle havers fa'
Na wite gin syne be auld an' lang
We fash oorsels an' a'.

Kinema Role as Work Provider

LORD AUSTIN'S SPEECH AT DANILO OPENING

THE growth of the kinema was one of the greatest scientific achievements of our time, said Lord Austin, K.B.E., in his speech at Saturday's opening of the Danilo, Longbridge, Birmingham—the fourth hall of this chain in the Midlands.

In addition to the employment it provided in its own sphere there was that required for the supply of electricity and gas. It also contributed to the local rates, provided entertainment and income-tax and was always to the fore in the cause of charity.

The kinema, with its many ramifications in our daily lives, is such that it would be as difficult to envisage life without this type of entertainment as it would our roads to-day without the motor-car.

Col. J. Baldwin Webb, M.P., chairman of the Longbridge Danilo, introduced the speakers to the audience, and Mr. Dent, in welcoming Lord Austin, said that his name was known in every household for many miles around.

Trade Statistics

Regarding the kinemas, he would like to point out to those present that there were no less than 4,500 kinemas in the country and a quarter of a million persons were employed in the Industry and 20 million people visited the kinemas weekly, whilst during the year over five million pounds were collected in entertainment tax by the kinemas for the Government without any charge for the service.

The public demanded good pictures and good houses, and at the Danilo Theatre, Longbridge, patrons would find that the directors had combined both in the entertainment programmes which would be presented at the new house.

Lord Austin said that it was not without gratitude that he had seen the Danilo kinema come into being in Longbridge, for it was a sign of the times, and in no small way showed how the district was growing.

The British film Industry, he was pleased to see, was growing, and, he thought, coming into its own. We had heard of late of several British films being shown in New York and other parts of America, and he wished the Industry every success in that direction.

Miss Julie Suedo, the well-known stage and screen star, who made a personal appearance, was given a great welcome.

The Danilo has been erected to the plans of E. S. Roberts, Lombard House, Great Charles Street, Birmingham, and provides accommodation for approximately 1,500 patrons. Sound is by RCA and spacious car park and cycle storehouse is provided.

The hall is under the resident management of H. M. Anderson, who comes from Cheltenham.

TRADE'S GOOD WORK FOR CHARITY

Tribute at Astra, Wheatley, Opening

Tributes to kinemas' charitable outlook were paid at the official opening on Monday of the Astra Cinema, a new 1,200-seater at Wheatley, Doncaster, by the Mayor of Doncaster (Coun. Scargall). Reginald Kemp (managing director) and J. J. Slater (director) and J. M. Wright (the manager) welcomed the visitors). E. M. Metcalf (another director) was absent through illness.

The Mayor congratulated the owners, Wheatley Cinemas, Ltd., on the magnificent suburban building and in donating the opening day's proceeds to hospitals.

R. Lancaster, Superintendent Doncaster Royal Infirmary, said kinema exhibitors throughout the country did a great deal for charity, and if other industries did the same they would have more real friends in the community. He thought Doncaster had a prosperous future in which he hoped the new kinema would share.

Mr. Wright said the directors would always endeavour to co-operate for worthwhile causes. Arthur J. Thraves, F.R.I.B.A., architect of the Astra, was present.

Western Electric Mirrophonic apparatus is installed.

UNEMPLOYED DAY

Dan Benjamin's Suggestion

The suggestion from one of the major circuits that, subject to the other circuits falling in with the proposal, a day is to be arranged in the near future when 10 per cent. of the nett receipts will be handed over to relieve local distress, was referred to by Dan Benjamin at Brighton, who added that if all the circuits were in favour, independently owned kinemas would also join in.

The public-spirited action of Dan Benjamin (chairman of the Sussex C.E.A.) in giving from his own pocket a cheque for £15 to the Mayor of Brighton's winter relief fund was gratefully acknowledged by the Mayor (Councillor J. Talbot Nanson) when he and the Mayoress attended the Princes Cinema to receive the cheque.

Patrons of the Princes subscribed £15 to the Lord Baldwin Refugee Fund on January 14, and Mr. Benjamin, with characteristic generosity, now made good his promise to give an equal sum to the Mayor's local fund.

BOOKING MERGER IN EIRE

"A Squeeze Out" Against A.B.C.

ELLIMANS BUY INTO IRISH CINEMAS

AFTER secret negotiations conducted over a considerable period, the biggest kinema merger in the history of the Irish Trade has been concluded by the acquisition by the Elliman interests in the share controlling interest in Irish Cinemas, Ltd.

The Elliman group, controlling Metropole and Allied Cinemas, a private company owning 1,200-seater first-run Metropole; 1,000-seater first-run Corinthian; 800-seater second-run Phibsboro, shortly to be converted into 1,500-seater super; 1,200-seater second-run De Luxe; and 1,500-seater second-run kine-variety Queen's, all of Dublin, has acquired a controlling share interest in Irish Cinemas, Ltd. Irish Cinemas is a public company owning the three Savoys, 1,500-seater second-run Limerick; 2,000-seater second-run Cork, and 3,000 first-run Dublin. In addition, Irish Cinemas own all the ordinary shares in the Dublin Theatre Co., which operate the 4,000-seater super Dublin (kine-variety), and the 750-seater second-run Dublin Regal Rooms Cinema.

New Board to be Formed

It is understood that a new board will be formed to operate the group, and that it will be composed of three members of the Irish Cinemas board and four representatives of Metropole and Allied Cinemas.

Present chairman of Irish Cinemas, Ltd., is Horace Moore, who took over the position from J. Pearce, the former chairman, some months ago. The other directors of Irish Cinemas are John McCann, Irish bank director, and F. W. Moore, with Gerald A. Ellis, A.S.A.A., as secretary. Horace Moore will, it is stated, remain as chairman of the new board, with Maurice Elliman, director of Metropole and Allied and veteran in the Irish film Trade, as probable general manager of the new board, which will take over control as from the beginning of February.

In addition to the kinemas involved, Irish Cinemas operate three restaurants in Dublin, Cork and Limerick, and Metropole and Allied the well-known four-floor restaurant and ballroom in Dublin.

No New Public Issue

Approached by the KINE., Maurice Elliman was not inclined to discuss the merger, but stated that no new issue would be made to the public. It is stated that the share merger was a private transaction, and does not involve submission to the shareholders. It was carried through by Messrs. Kennedy Crowley, Ltd., auditors, in whose premises the Theatre and Cinema Association (Ireland) hold their monthly meetings.

There is some anxiety in Dublin that the merger will mean a reduction in managerial staffs.

At present Maurice Elliman as well as being director of Metropole and Allied runs the De Luxe. His son, Louis Elliman, is managing director of the Gaiety Theatre Co., which, it is now stated, will not be involved in the deal. Max Elliman, another son, is manager of the Metropole Cinema, and A. B. Elliman, yet another, booking manager for Allied Cinemas.

Continued in next column

New Combine in Ireland

Continued from previous column

Although it is stated that a proposition was made to John Maxwell in connection with the merger—and declined—it is freely commented in Trade circles that a secondary object of the "booking facility" merger is a "squeeze out" directed against A.B.C.'s first-run house in Eire, the 2,700-seater Adelphi, Dublin.

In this connection, exhibitors recall the big anti-combine drive organised by the Theatre and Cinema Association (Ireland) when the Adelphi scheme was first begun. After several meetings of the Association, at which the building of the Adelphi was closely examined, the National Agricultural and Industrial Development Association (an organisation for the protection and furthering of Irish industries) was approached, and the two bodies prepared a memorandum for submission to the Minister for Industry and Commerce.

The Minister was requested that "in the case of new kinemas which are in the course of construction or for which plans have been lodged," he should not grant a licence until he was satisfied that the capital involved was entirely Irish; that the operation of such houses would be entirely in the hands of Irish nationals.

While the Minister did give his earnest consideration to the proposals, he has not yet complied with the requests of the memorandum. In the case of the Adelphi, however, the majority of the share capital was subscribed in Ireland; the staff and management are Irish.

ISLINGTON STUDIO CHANGES

20th-Fox Take Over From Gainsboro'

THE current week sees a happening of great moment in the British film Industry.

Gainsborough Pictures (1928), Ltd., well-established producers of the Will Hay, Crazy Gang, Will Fyffe and Margaret Lockwood screen successes, are to finish producing at their small Islington studios, stable of so many box-office hits, on the completion of the present film, Will Hay's "Ask a Policeman." This is expected to reach the cutting-rooms on Wednesday.

For Monday heralded the approach of a large-scale change-over, brought about by the £1,000,000 arrangement recently effected between Gainsborough and Twentieth-Century Productions, Ltd., the British subsidiary of 20th Century-Fox, the great American producing concern.

The deal arranges for the Islington studios to turn out a series of high-class pictures under the control of Twentieth-Century Productions. Complete control is to be retained by Maurice Ostrer and Edward Black, who will work in close liaison with Robert T. Kane. The staff, which has faithfully served Gainsborough, will be kept in consistent employment for at least 12 months in order to carry out the large-scale production schedule which lies ahead of the producers.

Production is to begin before the end of the week on the first film to come under the new deal. This will be a comedy, "Where's That Fire?" starring the bespectacled comedian Will Hay, with Moore Marriott and Graham Moffatt lending their usual hearty support.

DUFAY-CHROMEX REPORT—Continued from page 3

Wide Scope for Colour Films

in excess of £15,000 for roll and flat film. An additional order for kine. film was expected shortly.

A New Colour Réseau

The speaker then outlined the outstanding advantages of Dufaycolor for kinematographic film purposes, its position as one of the two commercially established systems of colour kinematography, its ease and simplicity of handling, and the requirement of no special lighting. He anticipated that Dufaycolor would play an increasingly important part in British film production.

A new reseau had been produced which enabled greens and yellows, purples and magentas to be reproduced with absolute fidelity.

Fifty Shorts Made

Thirty Dufaycolor shorts had been made and 20 were in course of production with a further 40 planned by various producers. "St. Moritz," their slow-motion colour picture, had received the only R.P.S. award, and one of the largest American distributors had taken the picture for American release.

It was estimated that 500 feature pictures a year are produced and only about 35 in colour. This, to his mind, gave an idea of the potentialities of the colour market. Denham laboratories, possessing some of the finest black and white processing plant in the country, were being equipped to develop and print Dufaycolor film.

The Colour Print Market

The demand for colour prints was so numerous last October when the department was opened that the works were unable to overtake it. The congestion which resulted had now been overcome.

A Good Prospect

Lord Mottistone said he had every reason to believe that unless unforeseen difficulties occurred they would begin to make profits in a few months. Some shareholders had come forward with temporary finance and negotiations were taking place for the provision of additional permanent finance.

The Financial Side

The balance-sheet of Dufay-Chromex showed interests in subsidiary companies, £822,273 (these including world rights of processes and patents, works, plant, etc.). These stood in the books of subsidiaries at £1,382,000, but had been acquired at less than par by Dufay-Chromex.

The consideration being received from the American company was fully worth the £90,000 set out in the balance-sheet.

The loss of £122,378 during the period of 16 months was not excessive, having regard to the difficulties to which he had referred and the cost of improvements and developments which had been written off in the profit and loss account.

Resignations from the Board were those of H. C. Merrett, F.C.A. (representing a block of shares owned by a deceased estate), the Hon. J. P. Phillips and B. L. Drake. J. C. Graham and J. L. Spicer had joined the Board during the year, and their appointments were submitted for confirmation.

G.P.O. FILM FOR WORLD'S FAIR

"North Sea"

A British documentary film, "North Sea," produced by the G.P.O. Film Unit, will be shown at the New York World's Fair.

This announcement is made by Edmund L. Klein, managing director of World Wide Pictures, Ltd., the international film distributors, who states that he has sold the rights of the picture in the United States, where it is scheduled for early release.

The sale and distribution of a number of other British films for North and South America, as well as colonial and foreign territories, are also being negotiated.

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THE KINEMATOGRAPH
FILM
TRADE SHOW

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Adventure in Sahara ..	Columbia ..	57 min.	A	5,130 ft.	Paul Kelly, C. Henry Gordon, Lorna Gray	Support for the industrial element. Nothing to harm youngsters	Jan. 19, 1939	Not Fixed
Always in Trouble ..	20th Century-Fox	69 min.	U	6,249 ft.	Jane Withers..	Good popular hall and mass booking on star's name and appeal. Suitable for juveniles	Jan. 5, 1939	Not Fixed
Blondie	Columbia ..	69 min.	U	6,255 ft.	Penny Singleton, Arthur Lake, Larry Simms	Excellent light booking for all classes, family included	Jan. 19, 1939	Not Fixed
Brother Rat	First National	89 min.	A	8,021 ft.	Wayne Morris, Priscilla Lane, Eddie Albert	Capital light booking for all classes, family included	Jan. 26, 1939	Not Fixed
Cheri-Bibi	Unity	89 min.	A	8,010 ft.	Pierre Fresnay, Jean Pierre Aumont	Good specialised hall booking. Not for juveniles ..	Jan. 5, 1939	Not Fixed
Conflit	European Film Dist.	140 min.	A	12,800 ft.	Corinne Luchaire, Annie Ducaux, Raymond Rouleau	Excellent specialised hall booking. Not for children	Jan. 19, 1939	Not Fixed
Crooked Way, The ..	Pathe	62 min	A	5,567 ft.	Anne Nagel, Robert Kent, Morgan Wallace	Sound two-feature programme booking. Safe for the family	Jan. 26, 1939	Not Fixed
Down in Arkansaw ..	British Lion (Republic)	67 min.	U	6,067 ft.	Ralph Byrd, June Storey ..	Acceptable support in general run of halls. Will appeal to children	Jan. 26, 1939	Not Fixed
Dramatic School	M-G-M.. ..	80 min.	U	7,027 ft.	Luise Rainer, Paulette Goddard, Alan Marshal.	Star and title booking for the majority of halls. Nothing to offend youngsters	Jan. 12, 1939	May 2, 19
Duke of West Point, The	United Artists	108 min.	U	9,819 ft.	Louis Hayward, Joan Fontaine, Tom Brown	Sound box-office bet for the majority of halls. Safe for youngsters	Jan. 26, 1939	Not Fixed
Education de Prince ..	Curzon United	85 min.	A	7,800 ft.	Elvire Popesco, Robert Lynen	Very good specialised hall booking. Not for juveniles	Jan. 26, 1939	Not Fixed
Fifth Round, The ..	Pathe	59 min.	A	5,326 ft.	Frankie Darro, Dick Purcell, Judith Allen	Good two-feature programme booking. Good for youngsters	Jan. 26, 1939	Not Fixed
Frontiersman, The ..	Paramount ..	74 min.	U	6,633 ft.	William Boyd, George Hayes, Russell Hayden	Very good title and cast booking for Western fans. Juvenile angle cast-iron	Jan. 12, 1939	Not Fixed
Girl Downstairs, The ..	M-G-M.. ..	77 min.	U	6,919 ft.	Franciska Gaal, Franchot Tone, Walter Connolly	Star comedy booking for the not too sophisticated. Safe for the family	Jan. 12, 1939	May 29, 19
†Heart of the North ..	First National	82 min.	U	7,414 ft.	Dick Foran, Gloria Dickson, Allen Jenkins	First-rate popular booking. Great for youngsters	Jan. 19, 1939	Not Fixed
His Exciting Night ..	General F.D. (Universal)	61 min.	U	5,451 ft.	Charles Ruggles, Ona Munson, Maxie Rosenbloom	Attractive light booking for the masses and the family	Jan. 19, 1939	Not Fixed
Hold That Girl	20th Century-Fox	74 min.	U	6,736 ft.	John Barrymore, George Murphy, Marjorie Weaver	Very good popular booking. Suitable for juveniles	Jan. 5, 1939	Not Fixed
Homicide Bureau	Columbia ..	56 min.	A	5,212 ft.	Bruce Cabot, Rita Hayworth, Norman Willis	First rate support for the masses. Nothing to harm juveniles	Jan. 12, 1939	Not Fixed
I Stand Accused	British Lion (Republic)	65 min.	A	5,871 ft.	Robert Cummings, Helen Mack, Lyle Talbot	Cast-iron popular booking. Nothing to harm youngsters	Jan. 19, 1939	Not Fixed
Last Warning, The ..	General F.D. (Universal)	63 min.	A	5,630 ft.	Preston Foster, Frank Jenks, Joyce Compton	Attractive booking of its type for the masses. Nothing to harm youngsters	Jan. 26, 1939	Not Fixed
Lawless Valley	RKO-Radio ..	59 min.	U	5,312 ft.	George O'Brien, Walter Miller, Kay Sutton	Good average Western booking. Suitable for juveniles	Jan. 26, 1939	Not Fixed
Little Adventuress, The ..	Columbia ..	59 min.	U	5,356 ft.	Edith Fellows, Cliff Edwards. Richard Fiske	Good second feature for the not-too-sophisticated. Excellent for youngsters	Jan. 19, 1939	Not Fixed
Little Orphan Annie ..	Paramount ..	55 min.	U	5,205 ft.	Ann Gillis, Robert Kent, June Travis	Useful support for majority of halls, with good juvenile pull	Jan. 5, 1939	Not Fixed
Little Tough Guys in Society	General F.D. (Universal)	72 min.	U	6,480 ft.	Mischa Auer, Mary Boland, Edward E. Horton	Capital light entertainment, a box-office certainty for all classes, family included	Jan. 26, 1939	Not Fixed
Man from Music Mountain	British Lion (Republic)	57 min.	U	5,199 ft.	Gene Autry, Smiley Burnette, Carol Hughes	Very good Western booking. Fine for juveniles..	Jan. 26, 1939	Not Fixed
Marriage Forbidden ..	A.B.P.C. ..	61 min.	A (L.C.C.)	5,538 ft.	Pedro de Cordoba, Douglas Walton, Arletta Duncan	Booking for specialised halls. Obviously not for children	Jan. 26, 1939	Not Fixed

WHAT'S RELEASED

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Feb. 6	Angel's Holiday	20th Century-Fox	F. 727	71	U	6,456	Jane Withers, Robert Kent, Joan Davis ..	1/48, 1/12, 1/6 ..	Sept. 22, 19
„ 13	Arkansas Traveller	Paramount ..	F. 916	84	U	7,611	Bob Burns, Fay Bainter	1/48, 1/12, 1/6 ..	Nov. 3, 19
„ 13	Boys' Town	M-G-M	F. 732	91	A	8,395	Spencer Tracy, Mickey Rooney	1/48, 1/12, 1/6 ..	Sept. 22, 19
„ 27	Breaking the Ice	RKO-Radio ..	F. 747	79	U	7,271	Bobbie Breen, Irene Dare, Charles Ruggles..	1/48, 1/12, 1/6 ..	Sept. 29, 19
„ 13	Carefree	RKO-Radio ..	F. 757	81	U	7,409	Fred Astaire, Ginger Rogers, Ralph Bellamy	1/48, 1/12, 1/6 ..	Sept. 29, 19
„ 27	Escape from Yesterday	Paramount ..	F. 1052	64	A	6,980	Akim Tamiroff, Frances Farmer	1/12, 1/6	Nov. 17, 19
„ 13	Free to Live	Columbia ..	F. 486	95	U	8,560	Cary Grant, Katharine Hepburn	1/48, 1/12, 1/6 ..	July 28, 19
„ 6	Garden of the Moon	First National ..	F. 758	95	U	8,431	Pat O'Brien, Margaret Lindsay, John Payne	1/48, 1/12, 1/6 ..	Sept. 29, 19
„ 20	Generals of To-morrow	Paramount ..	F. 843	70	U	6,370	John Howard, Roscoe Karns	1/12, 1/6	Oct. 27, 19
„ 13	Great White Trail..	A.B.F.D. (Grand National)	F. 722	58	U	5,249	James Newill, Terry Walker, Robert Fraser	1/12, 1/6	Sept. 15, 19
„ 27	Guilty Trails	General F.D. (Universal)	F. 1037	57	U	5,144	Bob Baker	1/6	Nov. 24, 19
„ 6	Highway Patrol	Columbia ..	F. 516	57	U	5,111	Robert Paige, Jacqueline Wells	1/12, 1/6	Aug. 4, 19
„ 27	I Am the Law	Columbia ..	F. 800	82	A	7,441	Edward G. Robinson, Barbara O'Neil, Otto Kruger	1/48, 1/12, 1/6 ..	Oct. 13, 19
„ 6	If I Were King	Paramount ..	F. 833	100	U	8,079	Ronald Colman, Frances Dee	1/48, 1/12, 2/6 ..	Oct. 20, 19
„ 6	Invisible Enemy	British Lion (Republic)	F. 583	65	A	5,874	Alan Marshal	1/12, 1/6	Aug. 11, 19
„ 27	*It's in the Air	A.B.F.D... ..	Br./Dr. 990	86	U	7,822	George Formby, Polly Ward, Garry Marsh ..	1/48, 1/12, 1/6 ..	Sept. 15, 19
„ 6	*I've Got a Horse	British Lion ..	Br./R. 680	76	U	6,988	Sandy Powell	1/48, 1/12, 1/6 ..	Aug. 25, 19
„ 27	*Lassie from Lancashire	A.B.P.C. ..	Br./E. 554	82	U	7,364	Marjorie Brown, Hal Thompson	1/12, 1/6	July 28, 19

• Titles marked with an aste

RAPH WEEKLY'S *February 1939*

M INDEX

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Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Maternity	British Screen Service	63 min.	A	5,880 ft.	Francoise Rosay, Hella Muller	Mainly for specialised halls where treatment and acting should arouse interest. Not for juveniles	Jan 26, 1939	Not Fixed
***†Mikado, The**	General F.D. ..	89 min.	U	8,100 ft.	Kenny Baker, Martyn Green, Jean Colin	Excellent booking, a box-office certainty for all classes, family included	Jan. 19, 1939	Oct. 9, 1939
Mr. Moto's Last Warning	20th Century-Fox	70 min.	U	6,380 ft.	Peter Lorre, Ricardo Cortez, Virginia Field	Good two-feature programme booking. Will appeal to youngsters	Jan. 26, 1939	Not Fixed
Nancy Drew—Detective	First National	67 min.	U	5,993 ft.	Bonita Granville, John Litel	First-class popular booking with juvenile angle for exploitation	Jan. 26, 1939	Not Fixed
Night Hawk, The ..	British Lion (Republic)	68 min.	A	6,198 ft.	Robert Livingston, June Travis, Robert Armstrong	Good popular booking. Nothing to harm youngsters	Jan. 26, 1939	Not Fixed
***Night Journey**	Butchers ..	75 min.	A	6,900 ft.	Geoffrey Toone, Patricia Hilliard, Edward Lexy	Very good booking for the masses and industrial audiences. Safe for juveniles	Jan. 19, 1939	Not Fixed
Pardon Our Nerve ..	20th Century-Fox	67 min.	U	6,100 ft.	Lynn Bari, June Gale, Guinn Williams	Capital light booking for the masses and family ..	Jan. 26, 1939	Not Fixed
Patriote, Le	European Film Dist.	95 min.	A	8,610 ft.	Harry Baur, Pierre Renoir, Suzy Prim	Excellent specialised hall booking. Not for children	Jan. 26, 1939	Not Fixed
Queen of the Jungle ..	Exclusive ..	Twelve 2-reel eps.	U	—	Reed Howes, Mary Kornman	Suitable for very unsophisticated and juvenile audiences only	Jan. 12, 1939	Not Fixed
Quai Des Brumes ..	Unity	89 min.	A	8,010 ft.	Jean Gabin, Michelle Morgan	Excellent specialised hall booking. Not for children	Jan. 12, 1939	Not Fixed
Riders of the Black Hills	British Lion (Republic)	56 min.	U	5,089 ft.	Bob Livingston, Ray Corrigan, Max Terhune	Capital support for all classes and youngsters in particular	Jan. 19, 1939	Not Fixed
SOS Coastguard ..	British Lion (Republic)	Twelve 2-ree eps.		—	Ralph Byrd, Bela Lugosi	Should be acceptable where serials are popular. Youngsters will certainly ask for more	Jan. 26, 1939	Not Fixed
***So this is London** ..	20th Century-Fox	84 min.	A	7,624 ft.	Alfred Drayton, Robertson Hare, Revnell and West	Attractive star comedy bet for the masses. Nothing to harm youngsters	Jan. 19, 1939	Not Fixed
Stand Up and Fight ..	M-G-M ..	97 min.	U	8,725 ft.	Wallace Beery, Robert Taylor Florence Rice	Outstanding general booking. Great for youngsters	Jan. 26, 1939	Not Fixed
***Stolen Life**	Paramount ..	91 min.	A	8,253 ft.	Elisabeth Bergner, Michael Redgrave, Wilfrid Lawson	Box-office title booking for other than industrial halls	Jan. 26, 1939	Not Fixed
Storm Over Bengal ..	British Lion (Republic)	65 min.	U	6,028 ft.	Patric Knowles, Richard Cromwell, Rochelle Hudson	Excellent general booking. Great for youngsters	Jan. 26, 1939	Not Fixed
Strange Case of Dr. Meade, The	Columbia ..	61 min.	A	5,490 ft.	Jack Holt, Beverly Roberts, Paul Everton	Good two-feature programme booking. Safe for youngsters	Jan. 19, 1939	Not Fixed
Thanks for Everything ..	20th Century-Fox	72 min.	U	6,583 ft.	Adolphe Menjou, Jack Oakie, Binnie Barnes	Very good light booking. Good for the youngsters	Jan. 12, 1939	Not Fixed
***They Drive by Night** ..	First National	84 min.	A	7,536 ft.	Emlyn Williams, Anna Konstan, Ernest Thesiger	Excellent popular booking. Hardly suitable for youngsters	Jan. 12, 1939	Not Fixed
Trade Winds	United Artists	93 min.	A	8,450 ft.	Fredric March, Joan Bennett, Ann Sothern	Capital out-of-the-rut light booking for all classes, family included	Jan. 12, 1939	Not Fixed
***What a Man!**	British Lion ..	74 min.	U	6,718 ft.	Sydney Howard, Vera Pearce, Jenny Laird	Useful light booking, one with star values for popular and family halls	Jan. 26, 1939	Not Fixed
Zaza	Paramount ..	80 min.	A	7,276 ft.	Claudette Colbert, Herbert Marshall, Bert Lahr.	Potential winner for the general run of halls. Nothing to harm youngsters	Jan. 26, 1939	Not Fixed

OLD FAVOURITE REMADE.

***On the Air**	Equity ..	78 min.	U	7,152 ft.	Roy Fox and his band and all star cast ..	Jan. 12, 1939, and Jan. 25, 1934		Not Fixed

REISSUE.

***Turn of the Tide** ..	New Realm	80 min.	U	7,223 ft.	John Garrick, Geraldine Fitzgerald ..	..	Jan. 26, 1939, and Oct 24, 1935	Not Fixed

SED IN FEBRUARY, 1939

"Kine." Review Date.
.. Sept. 22, 1938
.. Nov. 3, 1938
.. Sept. 22, 1938
.. Sept. 29, 1938
.. Sept. 29, 1938
.. Nov. 17, 1938
.. July 28, 1938
.. Sept. 29, 1938
.. Oct. 27, 1938
.. Sept. 15, 1938
.. Nov. 24, 1938
.. Aug. 4, 1938
.. Oct. 13, 1938
.. Oct. 20, 1938
.. Aug. 11, 1938
.. Sept. 15, 1938
.. Aug. 25, 1938
.. July 28, 1938

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Feb. 20	**Little Tough Guy**	General F.D. (Universal)	F. 574	82	A	7,510	"Dead End" Kids, Helen Parrish, Robert Wilcox	1/48, 1/12, 1/6 ..	Aug. 11, 1938
,, 6	**Marie Antoinette**	M-G-M	F. 902	143	A	12,515	Norma Shearer, Tyrone Power, John Barrymore	1/48, 1/12, 2/6 ..	Oct. 27, 1938
,, 13	**Men are Such Fools**	Warner	F. 557	66	A	6,169	Wayne Morris, Priscilla Lane	1/48, 1/12, 1/6 ..	Aug. 11, 1938
,, 27	**Mr. Chump**	First National ..	F. 748	60	U	5,447	Johnnie Davis, Lola Lane	1/12, 1/6	Sept. 22, 1938
,, 20	**My Lucky Star**	20th Century-Fox	F. 718	83	U	7,577	Sonja Henie, Richard Greene, Joan Davis ..	1/48, 1/12, 1/6 ..	Sept. 15, 1938
,, 13	**Mysterious Mr. Moto**	20th Century-Fox	F. 674	62	A	5,674	Peter Lorre, Mary Maguire, Henry Wilcoxon	1/12, 1/6	Sept. 8, 1938
,, 20	**Painted Desert**	RKO-Radio ..	F. 864	59	U	5,304	George O'Brien, Laraine Johnson, Ray Whitley	1/12, 1/6	Oct. 27, 1938
,, 6	**Passport Husband**	20th Century-Fox	F. 530	67	U	6,066	Stuart Erwin, Pauline Moore, Douglas Fowley	1/12, 1/6	Aug. 4, 1938
,, 20	***Penny Paradise**	A.B.F.D.. ..	Br./R 774	71	U	6,435	Edmund Gwenn, Jimmy O'Dea, Betty Driver	1/12, 1/6	Sept. 8, 1938
,, 13	**Pride of the West**	Paramount ..	F. 675	55	U	4,988	William Boyd, Russell Hayden	1/12, 1/6	Sept. 8, 1938
,, 27	**Prison Break**	General F.D. (Universal)	F. 673	73	A	6,555	Barton MacLane, Glenda Farrell, Paul Hurst	1/48, 1/12, 1/6 ..	Sept. 8, 1938
,, 6	**Ranger Steps In**	Columbia ..	F. 16058	55	U	5,001	Bob Allen, Eleanor Stewart	1/12, 1/6	Mar. 31, 1938
,, 6	***Save a Little Sunshine**	Pathe	Br./R. 792	76	A	6,817	Dave Willis, Pat Kirkwood	1/12, 1/6	Sept. 15, 1938
,, 20	**Secrets of an Actress**	Warner	F. 565	70	A	6,316	Kay Francis, George Brent, Ian Hunter ..	1/12, 1/6	Aug. 18, 1938
,, 20	**Shining Hour, The**	M-G-M	F. 1097	77	A	6,880	Joan Crawford, Margaret Sullivan, Robert Young	1/48, 1/12, 1/6 ..	Dec. 8, 1938
,, 13	***Spot of Bother, A**	General F.D. ..	Br./R. 558	71	U	6,348	Robertson Hare, Alfred Drayton, Sandra Storm	1/48, 1/12, 1/6 ..	Aug. 11, 1938
,, 27	**Stablemates**	M-G-M	F. 866	87	U	7,958	Wallace Beery, Mickey Rooney	1/48, 1/12, 1/6 ..	Oct. 20, 1938
,, 27	**There Goes My Heart**	United Artists ..	F. 1021	85	U	7,694	Fredric March, Virginia Bruce, Patsy Kelly	1/48, 1/12, 1/6 ..	Nov. 3, 1938
,, 27	**They're Off**	20th Century-Fox	F. 913	66	U	6,098	Ritz Brothers, Richard Arlen, Ethel Merman	1/48, 1/12, 1/6 ..	Nov. 3, 1938
,, 13	**Wives under Suspicion**	General F.D. (Universal)	F. 539	68	A	6,188	Warren William, Constance Moore	1/48, 1/12, 1/6 ..	Aug. 11, 1938
,, 20	***Yellow Sands**	A.B.P.C. ..	Br./R. 449	68	U	6,192	Dame Marie Tempest, Belle Chrystall, Wilfrid Lawson	1/48, 1/12, 1/6 ..	July 14, 1938
,, 6	**Young Fugitives**	General F.D. (Universal)	F. 544	68	U	6,125	Robert Wilcox, Dorothea Kent	1/48, 1/12, 1/6 ..	Aug. 11, 1938

ed with an asterisk denote British Pictures. † In colour.

"OUT WEST WITH THE HARDYS"

Scenes from OUT WEST WITH THE HARDYS, the latest of the now famous domestic series dealing with the Hardy family which M-G-M is releasing. The cast includes Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Sara Haden, Ann Rutherford, Virginia Weidler, Don Castle, Gordon Jones, Ralph Morgan, etc. It will be the picture to follow "The Citadel" at the Empire

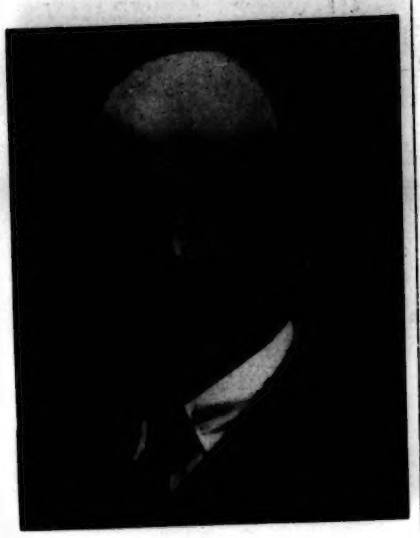
SCOTS DISCUSS FORMATION OF INDEPENDENT C.E.A. GROUP

J. A. BUNCLE, Vice-chairman

"Too Much Antagonism to Get a Coherent Policy"

PICKARD WITHDRAWS HIS RESOLUTION

LAST week the Scottish Branch members gathered for their annual meeting, and a very good attendance saw H. W. Morton elected as the new chairman. The two candidates for the national vice-presidency accepted invitations, and gave their views on trade topics. Most of the time was devoted to a suggestion that separate organisation should be formed devoted to the independents; this idea, however, failed to secure support.



H. W. MORTON, the newly elected chairman of the Scottish Branch

Opening the meeting, the retiring CHAIRMAN, W. H. Albin, said that members would be sorry to learn of the serious illness of John A. Houston. The members sent the secretary their best wishes for his speedy recovery.

After the CHAIRMAN had reviewed the main events of the year the following reports of the sections were made:—

ABERDEEN

J. A. JEFFREY: Complete unanimity among the branch members and the relations between employers and employees very satisfactory.

The majority of the members had adopted the Shops Act in connection with the new regulations.

He regretted to say there was still a tendency to build new houses, and it was likely that before the expiry of the next twelve months there would be at least four additional houses, a number out of all proportion to any increase in the population. This question of redundancy, although it was bristling with difficulties, should be tackled with great vigour, because it was becoming a very serious matter in many places.

DUNDEE

MISS MCINTOSH: A fairly quiet year. At a meeting the day before on A.R.P. they did not get a great deal of information. It had been suggested that each house might get a volunteer, who, becoming an instructor, could in turn instruct the staffs.

EDINBURGH

L. DICKSON: Increasing membership, and at the moment negotiating by correspondence with the N.A.T.K.E.

At the annual kinema ball a sum which was considerably in excess of anything that had been collected before was taken to be handed over to the Scottish Cinematograph Trade Benevolent Fund.

SOUTH

MR. DARLISON: "Very little of historical importance to report."

The Employees

RITSON BENNELL, reporting on the work of the E.T.U. and N.A.T.K.E. Arbitration Panels, said they had had one meeting with the N.A.T.K.E., who put forward some general complaints for which more information was asked. Everything, however, appeared to be working very smoothly.

Reporting on the operators' classes, GEORGE SINGLETON said that the operators were showing enthusiasm and thus the classes were serving a very useful purpose.

W. H. ALBIN asked him if he could help the Edinburgh branch in the matter of equipment, and MR. SINGLETON invited him to Stow College, Glasgow, where Dr. Cormack might be able to do something helpful. The Glasgow branch would certainly do their best to co-operate.

Officials

The following appointments were made:—CHAIRMAN, H. W. Morton, Cumnock; VICE-CHAIRMAN, J. Allan Buncle; HON. SOLICITOR, T. Graham Salmon, LL.B.; TREASURER, H. J. Green, J.P.; SECRETARY, John A. Houston, C.A.; TRUSTEES, A. S. Albin, R. V. Singleton, and James Welsh; AUDITORS, Thos. Smith and Sons.

DELEGATES, H. W. Morton (*ex officio*), L. Dickson, R. McLaughlin, W. H. Albin, J. A. Jeffrey, A. B. King, J. Welsh, G. Singleton, H. J. Green, G. U. Scott, and Miss McIntosh.

EXECUTIVE, R. Bennell, G. Taylor, Wm. Hamilton, M. MacLauchlan, R. B. Peat, J. Robertson, T. K. Lunn, S. Poole, J. A. Jeffrey, J. Darlison, and Miss McIntosh.

BENEVOLENT FUND COMMITTEE, G. Taylor, F. C. Glenroy, Jack M. Stewart, Wm. Hamilton, J. Healy, J. A. Buncle, W. H. Albin, J. A. Jeffrey, J. Darlison, and Miss McIntosh.

ARBITRATION PANEL, H. Glenroy, T. Timmons, T. G. Salmon, A. S. Albin, A. Pickard, J. Welsh, and A. F. Twaddle.

E.T.U. AND N.A.T.K.E. CONCILIATION BOARD, R. Bennell, H. W. Morton, G. Taylor, H. J. Green, H. Winocour, A. B. King, G. U. Scott, G. Singleton, M. MacLauchlan, and J. Welsh.

ENTERTAINMENTS TAX COMMITTEE, A. B. King, D. A. Stewart, J. Welsh, H. J. Green, W. B. O. McDougall, G. Smith, H. W. Morton, and G. U. Scott.

National V.-P.

During the meeting MR. DOVENER and MR. MEARS, candidates for the vice-presidency, gave their credentials to the meeting.

J. R. Dovener said that redundancy should be tackled because it was a very serious matter for the Trade with the amount of building that was going on. He realised the difficulties that surrounded that problem.

Coun. H. P. E. Mears made reference to Mr. Pickard's motion, saying he did not really know what it meant. Anything put forward likely to assist the independents he would certainly support. The Association, as it was now constituted, did an enormous amount of good work. He would like to know whom the independent section was going to leave out. The great thing he was looking for was an increase in the unity amongst the independents, because the independents had the largest circuit in the country.

In regard to quota he had always considered that Scotland should be treated separately. He had paid dearly for his support of British pictures, but, on broader grounds, support of the British film industry was a fundamental interest. It was too early to pass any criticism of the new Act.

He attributed the trouble in British film production not to the Act, but to the fact that the city had not got over its unfortunate experience in the last two or three years. He was, however, definitely against any increase in quota.

Before any increase could be contemplated they must have a guarantee that the numbers of British films would be increased at a rate at which they could have a choice and would not be exploited by prices.

The Independent

H. W. MORTON, chairman, then called on A. E. Pickard to speak on a motion which was standing in his (Mr. Pickard's) name, and considered one of the most important items that had ever come before the Association, reading: "To discuss the advisability of forming a separate section in the Association to represent the interests of the independent exhibitors."

L. DICKSON

MR. PICKARD: "Having raised this question at a branch meeting and having drawn the attention of all the leading lights of the business to the pros and cons of whether or not the independents should be represented inside the Association as a separate body, and having the candidates to the national vice-presidency here, and having made them think about this proposal—I said think!—and it seems to have struck Mr. Mears tremendously, and having regard to all that, I ask the permission of the seconder to withdraw the motion."

There was complete silence in the meeting for a few seconds, and then the members roared with laughter. After quiet had been restored, R. B. PEAT, the seconder, said: "I refuse to allow Mr. Pickard to withdraw. I want to hear him make his explanation."

"Stick to Your Guns"

MR. FYFFE rose and said he would like to see both mover and seconder stick to their guns. The problem of the independent exhibitor was very real. There must be many over the whole country similarly placed.

MR. PEAT said there was room within the Association to discuss the independents' own problems. The Association was formed as an independent association. The circuits and groups have only been formed within it.

MR. PICKARD, at last persuaded to move his resolution, said there were about 5,000 kinemas in the country, many of them owned by independents, men of enterprise who were the pioneers of the business and who were now being gradually crushed out of it.

"Mr. Stewart here is only a cog in the wheel. If there is anything drastic coming up, he has to ask Arthur Dent. Mr. Bennell is another cog in the wheel. He is not spending his own money.

"We want to have an organisation for the independents. There are 3,000 of us, but the circuits have monopolised the country. The big circuits have come inside the Association and are bursting it from the inside. I ask that the executive committee in London should consider the desirability of meeting the independents by forming an independent exhibitors' association of the C.E.A."

Seconding the motion, MR. PEAT mentioned that Mr. Singleton, when he retired from the chairmanship last year, said that if exhibitors were to preserve their independence then they must be prepared to fight for it. Since that day there were still mergers of mergers, and the position was definitely becoming more serious.

Defining what an independent exhibitor was, Mr. Peat said he was an exhibitor who had no financial commitments or association with the renting-producing side of the business.

"One Big Merger"

"It looks as if eventually," he went on, "this industry will be one big merger from the production studio gate to the kinema exit. What is the use of the C.E.A. if that happens? One company can control the membership."

GEORGE SINGLETON: "We have heard to-day considerable talk about independent exhibitors and about independence, and I cannot help wondering whether the day on which this meeting falls has some influence on our outlook. Our thoughts naturally turn to Rabbie Burns and of his great struggles for independence. We remember his words, 'The man o' independent mind is king o' men for a' that.'

"I am an independent exhibitor, but when Mr. Pickard cuts out men like Mr. Green and suggests that because Mr. Bennell is not working with his own money, I am beginning to wonder where I stand. I am working with the banker's money.

"The C.E.A. consists of 5,000 kinemas, and there are perhaps 1,000 taken up by circuits, so that actually we independent exhibitors control the C.E.A.——"

MR. PICKARD: "Nothing of the kind."

MR. SINGLETON went on to say that in the General Council, with a membership of something around 100, the circuits had on that body three representatives. Could it sensibly be suggested that the circuits were dominating the C.E.A.? With regard to the situation in Scotland, in the executive there was only one member representing a major circuit and the rest were independent exhibitors.

"Don't Split the C.E.A."

"If it is the case that the C.E.A. is not working as it should work for them, then I suggest it is the fault of the independent exhibitors themselves. I have every respect for the attitude of Mr. Pickard and Mr. Peat. I feel constantly dismayed by the apathy of the independent exhibitor in view of the seriousness of their situation.

"I understand how difficult it is for the independent exhibitor to fight the tremendous financial resources against him. We have in the C.E.A. a body which, because of its strength, is consulted by Government departments, and respected by all the principal municipal authorities. You will weaken yourselves if you split our associa-

Continued on page 8

V-P Nominees at Scottish Luncheon

"NO SOLUTION TO SURFEIT" SAYS CHAIRMAN

AFTER the annual branch meeting H. W. MORTON, Scotland's newly elected chairman, presided at a lunch, when there was a representative company of exhibitors and renters of nearly 150. Accompanying him at the top table were J. R. Dovener, Coun. H. P. E. Mears, J. A. Buncle (the new vice-chairman), H. J. Green, W. H. Albin, A. S. Albion, D. A. Stewart, J.P., J. A. Jeffrey, A. Levy (representing the local branch of the K.R.S.) and John Healy (president of the Cinema Club).

After the loyal toasts Mr. Morton made an appeal for unanimity throughout the Trade and specially referred to friend Pickard who that day had excelled all his previous attempts to entertain them.

He was sure he was voicing the disappointment of everyone at Mr. Houston's absence, and a telegram had been sent wishing him a speedy recovery. Mr. Morton said that the annual meeting did not seem the same without their genial secretary.

He had hoped to introduce to the Scottish branch of the C.E.A. President Ken Nyman, but he was elusive. In fact, Scotland hardly seemed to "ken" Nyman.

However, they had with them J. R. Dovener, of Liverpool, and H. P. E. Mears, of Bournemouth, candidates for the vice-presidency, and he had much pleasure in asking Coun. Mears to propose the toast of the C.E.A. Scottish branch.

"The Branch"

MR. MEARS said that this annual meeting of the Scottish branch was the largest he had ever attended. The outspokenness of the debate that took place was an outstanding example to every other branch of the association. In this as in other things, Scotland was first.

He had much pleasure in coming north, but, of course, the Scottish delegates never allowed the Council in London to forget there was a Scottish branch.

THE CHAIRMAN, in his reply, briefly reviewed the past and said they were looking forward to further problems in the New Year. 1938 had contained one important event, the Crisis.

There evidently was no solution for redundancy, and on the question of unfair bars the solution was insurmountable locally.

There were many problems to tackle, but in his opinion the strength of the association was in its members. They would have to stick together and fight their problems and face the future with optimism.

"Our Guests"

W. H. ALBIN proposed the toast of "The Guests," coupling it with the name of Mr. Dovener. The Scottish members appreciated the time and trouble taken by the two candidates for the vice-presidency to come up north to explain their views and, and how delighted we were to have them with us.

MR. DOVENER said that although he personally was perhaps not well known to Scotland he thought his father, who had been president in 1924 would still be remembered. The Independents should attend meetings like this oftener.

He thought it had been a happy idea to invite both nominees for the vice-presidency. Once again Scotland led, and he was more than ever convinced that one had to come north to hear good orators. It would be fatal, however, to allow the country to think there was any trouble between the circuits and the independents. He thought they should work a little bit more in line with them instead of looking on them as rivals. Circuits were part of the Industry and that they had prevented rentals going up. He was a believer in settlement by negotiation.

MR. LEVY, secretary of the local branch of the K.R.S., proposed the toast of "The Chairman" and paid tribute to the part of the Scottish Trade had played in the recent Earl Baldwin appeal for the relief of German refugees. He was certain that Scotland's effort would be, as always, well worth while. He extended to Mr. Morton best wishes for a happy and successful year of office.

R. V. SINGLETON

S.C.T.B.F. INCOME SETS UP A NEW RECORD

Annual Meeting Report and Election of Officers

THE annual meeting of the Scottish Cinema Trade Benevolent Fund was held last Wednesday afternoon, with D. A. Stewart, J.P., in the chair.

In the absence of Mr. Houston the minutes were read by John Turner.

Mr. Stewart, in his opening remarks, said that they would see from the balance sheet they had had a record year. This was indeed a credit to all, particularly to John A. Houston and the hard work put in by A. Twaddle, the organising secretary. He thanked all the officers for their continuous help and he looked forward to the future being even greater.

The secretary's and treasurer's reports were then taken as read.

R. V. SINGLETON was then unanimously elected chairman of the fund, and in his reply Mr. Singleton said that as one of the oldest members he was going out to break Mr. Stewart's record.

W. H. ALBIN said he was pleased to welcome Mr. Singleton to the chair and, in fact, would help him to realise his ambition, and he had much pleasure in handing him a cheque for £97 10s., the proceeds of the recent Kinema Ball held in Edinburgh, as the first donation to his record year.

For VICE-CHAIRMEN, W. Carruthers, J.P., and R. McLaughlan, of Edinburgh, were elected; HON. TREASURER, R. Ancill; HON. SECRETARY, John A. Houston; TRUSTEES, D. A. Stewart, J. McBride, H. J. Green. AUDITORS, Thos. Smith and Sons.

The Ormiston Shield, won during the year, was presented to Mr. Buncle, Alhambra, Dunfermline.

B

DEMAND ON GOOD FRIDAY TAKINGS

Hants Branch to Challenge Legality of Charity Tax

TRANSPORT CHARGES DISCUSSED

LAST week the Hants and Isle of Wight C.E.A. members at their annual meeting discussed transport questions, the unwarranted demands upon the kinemas for charity contributions, and the problems of film supply under the new Act as affecting the Independents. Alderman G. W. A. Wright was re-elected chairman, and Coun. H. P. E. Mears (who is a candidate for the national vice-presidency) was again elected vice-chairman of the branch.

The CHAIRMAN, in his annual report, summed up the year's work and expressed the opinion that the new Films Bill was unlikely to realise the hoped for increase in numbers and quality of British pictures. He suggested that the treble quota was seriously militating against the chances of independent exhibitors, in competitive situations, obtaining sufficient quantity of attractive British first-feature product to supply the needs of the Act. The shorts quota also wanted careful attention; in fact, the problems under the new Act were rapidly becoming complex.

Film Transport

The transport trouble which commenced last May had presented some very difficult problems, but the assiduous work of the branch committee in this emergency reached a successful conclusion in November, when the Marmion Motor Garage's offer of transport at a flat rate of £1 weekly was accepted.

To make their transport facilities entirely successful it only now remained for members to support the unanimous decision of the branch, and contract with the new company, which made it quite plain that whilst quite willing to run at a loss during the notice of termination periods, was not interested in competitive transport.

Eyestrain

As a result of suggestions from the county authorities on the matter of eyestrain in kinemas, Ald. W. D. Buck and he had attended upon the Hants county architect. He had every hope that, as a result of the interview, no hardship in this connection would fall on exhibitors in the form of new restrictions on existing kinemas.

The 7½ per cent. demand of net takings for permission to open for Good Friday performance had been so far unsuccessfully opposed, but he was pleased at a new turn in affairs relating to this matter. The optional permission to open on Good Friday free of any percentage deduction by the county authorities would see the fruition of a reasonable request for which he had been striving some ten years.

In thanking the vice-chairman for his support during the past year he wished him every success on behalf of the branch, as well as his own, in his candidature for the vice-presidential chair of the national association.

ALD. WRIGHT added that in regard to film transport the Marmion Co. had now about 39 contracts within a few weeks of maturity. That would set some of their minds at rest in regard to the continuity of the service It was a happy state of affairs.

Good Friday Charity

In regard to the 7½ per cent. which the Hants C.C. had demanded for charity for the one opening on Good Fridays, the CHAIRMAN said that prior to visiting the Licensing Committee he addressed a letter to the 50 kinemas in the county. Some of the "independents" were not too proud to tell him that they were having a rather uphill fight and that any advantage the branch could secure would be warmly welcomed.

Although he had attended at the Licensing Committee of the Hants C.C. on the previous day, and put a very sound case on the evidence of all the letters he had had sent to him, he had felt he was fighting a losing battle.

He faced a County Council of gentlemen who were in the latter part of their lives and who seemed to him to have their minds made up on the set idea that should the kinemas open on Good Friday and make any profit, they would have it. They seemed to discount any reasonable claims.

He could tell them nothing as to the result, which would not be received until the Committee's report had been before the County Council as a whole.

Some letters from circuit kinemas questioned the legality of the County Council in imposing a charity percentage for Good Friday takings at all. That question he would take up with the Association's solicitor.

Discussion on Transport

In a brief discussion on the question of transport mentioned in the chairman's address, it was pointed out that the number of contracts entered into or pending was only about 50 per cent. of the membership.

The VICE-CHAIRMAN (H. P. E. Mears) made a strong appeal to members to honour their agreement with the Marmion Transport Co.

It was mentioned that another company was trying to cut the rate agreed upon, and the CHAIRMAN made an appeal to all members to enter into a contract with the new company with whom they had negotiated as soon as possible. He said he would use his best endeavours with the co-operation of the Marmion Co. to get 100 per cent. of the members to enter into contracts with them, and would also approach them with regard to Saturday carrying of films.

Secretary's Report

H. H. C. MITCHENER, in his annual report, said that the branch had now a membership of 74, an increase of five on the year, and further efforts were being made to secure the membership of other halls.

The Bournemouth Sub-section had had a number of meetings dealing with purely local matters and exceedingly good work had been carried out by the local officers, under the chairmanship of Coun. H. P. E. Mears, of the Plaza Cinema, Bournemouth. Unfortunately, Capt. H. W. Harward had been unable to continue his good work as hon. secretary of the Bournemouth Sub-section and submitted his resignation in November. E. Turnbull, of the Regent Cinema, Bournemouth, had kindly undertaken this task. The most grateful thanks of the branch were extended to Capt. Harward for his arduous work on behalf of the Bournemouth Sub-section in particular and the Association in general.

The thanks of the branch were due to the following members for their public work:—Ald. G. W. A. Wright, the chairman, for his work on the Corporation of Eastleigh and his valuable services on behalf of the Industry with various local authorities; Ald. W. D. Buck, branch treasurer, for the continuous work he is doing on the Corporation of Southampton on behalf of the members in that district; Coun. Thomas Pink, member of the Droxford R.D.C.; and Coun. H. P. E. Mears, on the Bournemouth Corporation.

The chairman's and the secretary's reports were adopted unanimously, on the proposition of Coun. Mears seconded by E. Turnbull.

Accounts

The accounts for the year, which showed a balance of £6 5s. 11d. on the revenue account and a balance of £205 10s. 2d. on the balance-sheet, were passed, together with the auditor's report.

Elections

Ald. Wright and Coun. Mears were both nominated for the chairmanship, but Coun. Mears expressed the hope that the members would elect Ald. Wright as he had done extremely good service for the branch in the past and his guidance and advice were very valuable. He added that he himself was also a very busy man.

The two names were put to the vote, however, and Ald. Wright was elected, Coun. Mears remarking that he thought the members' choice was a very wise one.

Coun. Mears and Capt. Clement were nominated for the vice-chairmanship and the former was elected.

Ald. Buck's resignation of the hon. treasurership was accepted, and S. G. S. Rose was appointed in his place.

Other Officers

Other appointments made were as follows: DELEGATE TO GENERAL PURPOSES COMMITTEE, Ald. Wright; DELEGATES TO GENERAL COUNCIL, Ald. Wright and Coun. Mears; TRUSTEES, Coun. Mears, Ald. Wright and J. W. Parker; AUDITOR, R. W. Fogarty; COMMITTEE, Ald. Wright, Coun. Mears, Major A. W. Banner, S. G. S. Rose, E. Turnbull, and the secretary (*ex officio*), and Capt. G. H. Clement, G. Bravery, J. G. Woods, W. E. Mouland, J. W. Parker, — Excell, and — Knight.

Distinguished visitors on the set of KING OF THE TURF (United Artists). Left to right, standing: Dr. A. H. Giannini, producer Edward Small, director Alfred Green. Sitting: Warden J. A. Johnston of Alcatraz and star Adolphe Menjou

C.E.A. Circular on Refugees Resented

"A GROSS PIECE OF IMPERTINENCE"

"THE grossest piece of impertinence exhibitors had ever had from the General Council" was how L. G. Hill, at the Devon and Cornwall C.E.A. meeting, described the circular sent out in connection with the "Charity Saturday" to raise funds for refugees.

We shall always retain the feeling that we are our own authority in matters regarding charity, said Mr. HILL, and shall take no orders from General Council whether we are agreed as to the policy of this particular charity or not. Plainly we strongly object to anyone usurping our authority as a branch, and as individual members. He moved therefore that the branch strongly object to the circular.

W. FARRANT GILLEY seconded, saying he felt equally strong with regard to the circular.

Major A. O. ELLIS (the chairman) said he had already expressed his views when appealed to by members.

W. PICKLES (Buckfastleigh) said he announced that he was going to allow collections at his house on three nights, and on those three nights the attendances were the worst on record.

A MEMBER: Perhaps the character of the film had something to do with the small attendances?

W. PICKLES: Oh, no. I had a good film. I believe the people deliberately stayed away because they knew there was going to be a collection.

H. B. MATHER understood that the chairman supported the idea of the collection.

The CHAIRMAN said he was present as a delegate but did not vote. The names of the delegates were on the circular and the circular was sent out with every delegate's name on it. He mentioned to the General Secretary his views on the matter.

It was decided to raise a strong protest against the way the thing was handled.

INDUSTRY BEING MILKED UNMERCIFULLY

Hants Comments on Charity Proviso

The branch Committee reported that Ald. Wright and Ald. Buck, as instructed by the branch, had seen Mr. Roberts, the architect to the Hants C.C., and had had a long discussion on the subject of eyestrain.

It was agreed that to impose Dr. Balfour-Barrow's suggestions on all existing kinemas within the Council's area would cause great hardship by the loss of too many seats. However, there would appear to be no objection to such suggestions being insisted upon in respect of new kinemas erected from the present time onwards.

"Safety Week"

Another request, this time from the Chief Constable of Southampton, asking that the local kinemas should provide and show slides free making appeals to assist a "Safety Week" campaign in respect especially of children, was brought forward by the SECRETARY, who said he had told the Chief Constable that there were many difficulties in acceding to the request and that he would bring it to the notice of the branch. It was decided not to accede to the request.

Turned Down

The SECRETARY mentioned that the Bournemouth Corporation Publicity Committee had written to individual members of the Bournemouth Sub-section asking that kinema exhibitors in the town should assist the Corporation in trying to make a good impression on golfers visiting the town in March in connection with the *Daily Mail* £2,000 Golf Tournament by issuing complimentary tickets to them on production of a card issued by the Corporation.

COUN. MEARS said that the letter had been brought before the Sub-section, and it was decided that the request could not be acceded to. The request was thought to be very unreasonable. Why, he asked, should not the hoteliers be asked to provide free accommodation and others asked to give free drinks?

The CHAIRMAN said that the entertainment Industry was being milked unmercifully with a host of appeals for one thing and another, while others were not asked to help. There were many people, for instance, making profits out of Sunday trading, including the municipalities themselves, yet because they were the entertainment Industry they must give part of their Sunday profits to charity.

The branch agreed to back up the Bournemouth Sub-section in their decision not to accede to the request, and the secretary was instructed to write to every member of the branch in the area advising him of the decision.

Still another appeal was made for help towards sending a Hampshire foodship to Spain, and the same reply, that the request could not be acceded to, was decided upon.

A Worthy Case

The SECRETARY reported on the case of a Southampton kinema operator who had been seriously injured in stopping a fire at a kinema at which he was employed and who had been helped for some time by the Benevolent Fund of the Industry. The man was still receiving 30s. a week compensation, which had been added to by the Fund. He was able to do light work, and the secretary of the Benevolent Fund asked members to do what they could to find him a light job to augment his compensation.

Scots C.E.A. Continued

Independents' Grudge is Against Themselves

SAYS ALEX KING

tion in two. The Association is your own organisation, and, if it is not doing the work you want it to do, then it is your own fault."

MR. PEAT said it was not their intention to split the Association. What their motion was was to ask the Association to form a home within it for the independents. Although the independents were numerically stronger, it was the reduction of their numbers that was the menace and for which the resolution was put forward.

JAMES WELSH said that to any exhibitor of common sense a splitting of the Association was unthinkable. There was another proposition, that a section should be formed within the Association, and they would see in London the holding of two meetings, one at 10.30 of the whole Association, and the other at 12 o'clock of the independents. The only difference would be that three men would not be in at the second meeting. The suggestion, therefore, did not carry them any distance at all.

"When you start to look for a remedy the first thing you are immediately up against is that within the exhibitors themselves there is just as much antagonism and difficulty to get a coherent policy as there is in a meeting that includes the circuits.

"The independent exhibitor who works his business intelligently can make as good a show in many situations as circuits are making at the present time. It may be by small group meetings, which we have already tried and which have failed because we could not get cohesion, it may be possible to move gradually along that direction."

Mutual Benefit

MR. FYFFE said it would be useful if in Glasgow they could have a meeting where they could have facilities to have a quiet talk over things.

MR. HALL, of Airdrie, said that for the past 15 years they had had a little association in the district, and Mr. Peat was the chairman. They met every month, and they discussed the problems without referring to the Association. It was really what they would call an independents' meeting.

A member suggested that the independents should meet and go forward with suggestions and recommendations to the main body of the C.E.A., while another member suggested they should have a whip to whip the small exhibitors together.

Straight Talk from A.B.

A. B. KING mentioned the case of bad prints, recalling that the General Council had sent out a questionnaire, and receiving very few replies from independent exhibitors. That questionnaire was being reissued in April.

"It seems to me that, judging from the remarks to-day, the independents have a grudge. But it is a grudge with themselves. You should put your problems before the monthly meetings in the same large numbers as you come here to-day. This idea of having a wee tea meeting somewhere will not do you any good. Go to the C.E.A. meetings, not once a year, but every month"

Pickard's Closing Broadside

"I have certainly put the cat among the pigeons," said Mr. PICKARD, amid laughter, when he rose to conclude the discussion. He suggested that with conditions as they were, or were going to be, they might have to branch out in the country the same way as the Labour Party and the I.L.P. did.

He said that he had fought as an independent against the renters. It had cost him plenty of money, but to-day every renter but one was giving him flat rates, "and his films," added Mr. Pickard, amid a gale of laughter, "are a lot of rubbish."

Eventually Mr. Pickard again withdrew his motion, and the discussion closed.

First National

present

GEORGE BRENT
OLIVIA DE HAVILLAND
JOHN PAYNE

FRANK McHUGH • VICTOR JORY

First National Pictures

DIRECTED BY
LLOYD BACON

Cosmopolitan

A COSMOPOLITAN PRODUCTION

TRADE SHOW:

PHOENIX THEATRE, FRIDAY NEXT
(FEB. 3rd) AT 8.30 P.M.

WINGS OF THE NAVY

The Greatest ACTION air picture of them all!!

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NEXT

ON THE AIR

THE CASE OF GABRIEL PERRY

● Exhibitor's British Quota.

The greatest array of Radio Stars ever assembled in one picture. A feast of Music, Comedy and Beauty.
Roy Fox and his Band, Clapham and Dwyer, Scott and Whaley, Wilson, Keppel and Betty, Teddy Brown and a host of famous stars of the Air.

A tensely dramatic story featuring one of the most powerful Court Scenes ever brought to the Screen.
Featuring Henry Oscar, Olga Lindo and Margaret Lockwood, from the famous play "Wild Justice," by James Dale.

GAY LOVE

One of the Gayest and Brightest Musical Comedies ever made.
Featuring FLORENCE DESMOND and SOPHIE TUCKER, the queen of mimics and the last of the red-hot mamas.

THE GREEN PACK

From the famous play by Edgar Wallace.

● Exhibitor's British Quota.

The most puzzling and intriguing Murder Mystery ever created.
You cannot fail to be thrilled by EDGAR WALLACE.
Featuring John Stewart, Aileen Marson and Garry Marsh.

THIS IS THE LIFE

GORDON HARKER and BINNIE HALE, the greatest laughter team in British Pictures, in a screaming funny farce that will make you forget Ole' Man Depression.

MARRY THE GIRL

● Exhibitor's British Quota.

SONNIE HALE and WINIFRED SHOTTER in the sad story of a bright young bachelor's final fling—and the hilarious complications it brought him.

CLEANING UP

One of Britain's Brightest Stars in a Brilliant British Comedy, GEORGE GEE with Betty Astell and Dave Burnaby.
There's a laugh in every foot. "Cleaning Up" will clean up for you.

TEN MINUTE ALIBI

● Exhibitor's British Quota.

He dreamt of a murder with a perfect alibi—then woke up to carry it out.
PHILLIP HOLMES and AILEEN MARSON in the powerful thriller by Anthony Armstrong.

THE OLD MAN

From the famous play by Edgar Wallace.

A Mystery Thriller with the genuine Edgar Wallace touch.
A real mystery thriller, seasoned with side-splitting comedy by MAISIE GAY. You cannot fail to be thrilled by EDGAR WALLACE.

CHARING CROSS ROAD

● Exhibitor's British Quota.

The brilliant Radio Musical Success featuring JUNE CLYDE, JOHN MILLS, DEREK OLDHAM and JEAN COLIN.
Gay spectacle, haunting tunes, pretty girls and romance.

TEN BIG BRITISH QUALITY PICTURES THAT WILL MAKE MONEY FOR YOU

BRADFORD AND RENTALS CAMPAIGN

HOPES THAT 1939 EFFORTS WILL BE MORE EFFECTIVE

FILM rentals and classes for kinema technicians are two of the subjects touched upon in the report presented by H. Goldsbrough, secretary, at the annual meeting of the Bradford and District branch last week.

Stating that the question of film rentals has been discussed at almost every meeting of the branch during the year, the report comments: "It is hoped that in 1939 some effort will be made to deal with this vexed question more effectually than in the past."

Operators Appreciative

With reference to instruction for technicians, the report states that a course arranged by the Bradford Technical College, in conjunction with the branch, is being well attended by projectionists in Bradford and district. This course is an outcome of a scheme for further education sponsored by the Yorkshire Council for Further Education.

Members of the branch have shown a great deal of interest in the scheme, and the various meetings of the council have been attended by three branch representatives—J. E. Anderton (chairman), A. Cansfield (vice-chairman) and P. Goodall.

Labour Negotiating

Wages and conditions of members' employees formed the subject of an interview with an official of the N.A.T.K.E. Later a draft agreement as to proposed working conditions and wages scales was presented to the branch, in the consideration of which much time was spent by the branch's Negotiation Committee. Direct negotiations on this matter are now proceeding between the branch and the union.

The operators' strike organised earlier in 1938 by the E.T.U. did not take effect in the branch's area.

"The Films Bill received a great deal of attention from the branch," states the report, "and energetic steps were taken to secure the support of Members of Parliament to the amendments required by the association." The branch's relations with local authorities are described as having been most cordial.

Membership

Branch membership has shown an increase of three, bringing the total to 110. Some further increase can be expected in 1939, it is added, as several new kinemas are projected in or in course of erection in the area.

The branch's financial position is stated to be sound, a substantial surplus being shown by the accounts.

Officers for 1939

J. E. ANDERTON, of Bradford, has been re-elected chairman of the branch, and the following have also been re-elected: Vice-chairman, A. Cansfield (Bradford); hon. treasurer, J. E. Rouse; secretary, H. Goldsbrough; delegates to the C.E.A. General Council, J. E. Anderton, A. Cansfield and P. Goodall (Spen Valley).

N. WESTERN ON TALKIE SERVICES

To Await Information from Panton Street

Exhibitors who attended Friday's meeting of Western Electric users, held under the auspices of the North Western C.E.A. at Liverpool, to consider the question of service charges, agreed to await the receipt from headquarters of the comparative list of service charges for the various makes of sound equipment, and then, if necessary, make further protest.

W. J. Speakman, who presided, reported the recommendation of the C.E.A. sub-committee dealing with the subject of Western Electric service charges. Although these charges had been reduced, it was felt the amount of the reductions was insufficient, he said.

It was generally agreed amongst the members that the quality of the Western Electric service was very satisfactory. It was important that any reductions made should not impair the quality of the service. Western Electric, it was stated, had assured the sub-committee that the quality of the service would be maintained.

HULL'S C.E.A. OFFICERS

At the recent annual general meeting of the Hull and District C.E.A. branch the following elections were decided:—

CHAIRMAN, T. Fawley Judge; VICE-CHAIRMAN, Robert Cecil Freeman; IMMEDIATE PAST CHAIRMAN, Robert Freeman; TREASURER, D. Desmond; SECRETARY, Wallace Rockett.

The DELEGATES: T. Fawley Judge and Robert Cecil Freeman.

TRUSTEES: Ald. R. W. Wheeldon, H. V. Evans and T. Fawley Judge.

£82,000 FIRE LOSSES IN KINEMAS

Among the notable fire losses in 1938 are listed four kinemas, at which total damage of £82,000 was caused. They are:—

Loughborough Playhouse, Ltd., Islington, London, N., £42,000; Woodwood Theatres, Ltd., Port Talbot, Glam., £15,000; Ellesmere Super-Cinema, Ltd., Swinton, Lancs, £12,000; Washington Cinemas, Ltd., Cork, Ireland, £10,000.

Detective Jack Buchanan becomes a waiter for a night in this scene with Google Withers and Edward Everett Horton in THE GANG'S ALL HERE, the new Associated British comedy thriller.

Delusions Over Film Cutting in Provinces

PATRONS' SERIOUS ALLEGATIONS

Harmful Effects on Trade

DEVON and Cornwall exhibitors are seriously perturbed by allegations made by patrons that provincial exhibitors cut films after their London showing.

At the annual meeting last week, W. NOYCE, Kingsbridge, said this sort of thing was doing the Trade a lot of harm, and he personally was suffering severely in consequence of the delusion. It was nothing but a delusion, and the sooner patrons were convinced of that the better it would be for small exhibitors.

He thought it could not be too strongly emphasised to patrons that films were not cut when they reached the provinces. In his experience the public had very strange ideas as to the showing of films in London, and the same films when they came to be shown in the smaller towns later on. Many people refused to visit the provincial kinemas because they had made up their minds beforehand that the super film which had been attracting thousands in London was sure to be cut.

L. G. HILL (Truro) suggested that an original slide of a picture might be made, and a reward offered to anybody who could prove that a picture had been cut.

A. W. PRINCE (Teignmouth) said he agreed with Mr. Noyce that it was the general impression that in the small towns the films were cut. It was a foolish idea, and it was difficult to see how they were going to dispel that idea. Common sense should tell them that an exhibitor was not going to cut a film for which he had paid extra money to entertain his patrons.

H. GILLEY (Plymouth) asked if a person would not be liable to prosecution under the C.E.A. Act if he were to cut a film?

L. G. HILL said the patron himself could sue an exhibitor who was guilty of cutting a film.

W. NOYCE insisted that whever he went he was met with the cry "the exhibitors cut the films." He hoped the Chairman would be able to help them in this.

A reference was made to the remaking of old pictures and presenting them under new titles. It was maintained that such pictures should be known under their original titles.

The Secretary suggested that a statement posted at the front of the house setting out that pictures were not cut would answer the purpose.

W. Noyce said he hoped the question was not being underestimated. He still thought that the C.E.A. should deal with it.

The matter dropped without a resolution.

Text of New Australian Legislation

A SUSPENDED QUOTA CLAUSE

THE text of the new films legislation passed by the New South Wales Legislative Assembly in December last has now reached this country. The general provisions of the Bill allow for the setting up of a Theatres and Films Commission, among whose tasks will be the control of future theatre licensing in the State (an effort to prevent redundancy), and other Trade practices.

Another activity of the Commission is to be the compilation within six months of a standard contract between distributors and exhibitors which is to supersede all other contracts. The Commission has also the duty to make inquiries in all Trade disputes and heavy penalties are provided for obstructing the Commission's inquiries, these including the cancellation of the exhibitors' or distributors' registration as such.

In order to foster production in Australia, the Bill makes provision for a Government guarantee of bank overdrafts in certain circumstances set out in the Bill.

A clause which affects this country is that which provides for a film quota of 15 per cent. on British films, but this clause will not come into operation until a date to be decided upon by the Governor of the State. It is understood that this provision will be dependent in its action upon amendments which it is hoped may be introduced into British film legislation, restoring quota to Australian-made pictures. If and when such legislation is adopted in this country, the Governor of New South Wales, it is thought, will bring into force the quota clause in the Bill.

Exhibitors who hitherto have only had a rejection clause of 12½ per cent. in their foreign pictures contract are now to have a rejection right of 25 per cent.

SEATING CONTROL IN BIRMINGHAM

Branch Rejects Draft Proposals

PROPOSALS for a change in seating regulations in kinemas and the abolition of poster advertising were the principal subjects discussed by the Birmingham and Midland branch of the C.E.A. at its monthly meeting which followed the annual meeting of the branch at the Midland Hotel, Birmingham.

Coun. W. T. Hodge presented draft proposals of the Plans Sub-Committee of the City Licensing Justices for the alteration of the regulations regarding seating in kinemas.

After a discussion the meeting decided that these were unacceptable, and the secretary was requested to advise the Clerk to the Justices accordingly.

A detailed report concerning the position in regard to the abolition of poster advertising in Birmingham was presented by the secretary. It was announced that a further meeting of the Advertising Committee would be held in the immediate future, and that a communication would be addressed to all city members as soon as possible.

A.R.P. TRAINING COURSE FOR STAFFS

Manchester Circular

Members of the Manchester C.E.A. have received from C. Littler, the branch secretary, a letter calling attention to the arrangements that have been made for the training of executive officers in A.R.P. work.

After theatre proprietors and chiefs of staff havo taken the course of training, it is hoped junior ranks of employees will take a similar course of training.

The first lecture was given on Tuesday, January 31, at the Central Fire Station, Manchester. The classes will be continued each Tuesday and Thursday for one month.

EASTERN COUNTIES BRANCH ENTERS 20th YEAR

Officials Re-elected at Annual Meeting

A WELL-ATTENDED meeting, under the chairmanship of D. F. Bostock, marked the twentieth year of the Eastern Counties branch of the C.E.A. last week.

Accounts

The CHAIRMAN complimented the Finance Committee upon its report, and asked that the accounts be adopted. They showed that there had been an excess of income over expenditure on the year of £34 12s. 7d., and that the branch had a balance in hand of £274.

The secretary's report also was unanimously adopted. It recorded that the branch now numbered 65 members, 80 halls being concerned. Subscriptions amounting to £417 18s. had been paid to head office during the year, of which 42½ per cent., £177 12s. 3d., had been returned for working expenses.

There had been a considerable increase of expenditure in the year under review, due to expenses incurred by the meetings held in negotiating the Trade agreement with the N.A.T.K.E.

The report referred with regret to the deaths of John Dixon, J.P., of North Walsham; E. J. Protheroe, of Norwich; and Mrs. Allen, the wife of G. F. Allen, of Gt. Yarmouth.

Chairman for 1939

Speakers to the re-election of D. F. Bostock, who is entering on his second year of chairmanship, alluded with thanks to his work in connection with the agreement, which covers Norwich, Ipswich, Gt. Yarmouth, Lowestoft, and King's Lynn.

Other Officers

D. M. Attree, of Gorleston, was unanimously re-elected vice-chairman, and E. H. Field was re-elected hon. treasurer, a position he has held since the inception of the branch in 1918.

The Committee, comprising Mrs. E. E. Hipperson, G. F. Allen, F. Graves, V. E. Harrison, R. Pareezer, H. W. Pinchon, R. G. Rogers, and J. H. Troughton, were re-elected, and Arnold F. Kent was reappointed hon. auditor.

Delegates

J. H. TROUGHTON warmly thanked the branch delegates, Messrs. Bostock and Attree, for their work during the past year and they were reappointed. Mr. Bostock was again appointed delegate to the General Purposes Committee of the General Council.

FREE SHOWS AND FREE DRINKS

Exhibitors' Resentment

Note has been taken by Manchester exhibitors of an announcement by a local motor-car salesman of a Sunday film show, at which was presented "Windbag the Sailor," also newsreels, interest and comedy films, etc.

Not only was admission free, but the sponsor of this enterprise added the inducement of free liquid refreshment. In fact, everything was gratis.

Exhibitors quite rightly ask why private traders, who should be content with profits from the sale of their own merchandise, should be allowed to exploit the product of the entertainment Industry. Manchester Watch Committee has consistently indicated its disapproval of Sunday film shows, yet here was a case where a motor trader openly advertises a free all-movie show, with a feature film as a major attraction, and a free bar thrown in.

From interviews which the KINE. representative has had with Manchester licensees, it is obvious there is very strong feeling against this encroachment, and annoyance that any film renting firm should have provided facilities for a show which lowers the standing and tone of legitimate and *bona fide* film entertainment.

Dennis O'Keefe and Cecilia Parker in BURN 'EM UP O'CONNOR (M-G-M) reviewed in this issue

D

FINANCE HOUSE'S STRONG POSITION

Law Debenture Corpn. Profits

14 PER CENT. ORD. DIVIDEND

By Our City Editor

LAW Debenture Corporation, Ltd.—the kinema and film Industry's best financier—announces a net profit of £47,944 for 1938, compared with £61,046 for 1937. Although earnings are reduced from 15.4 per cent. to 12.8 per cent. on the ordinary capital, the ordinary dividend has been maintained at 14 per cent.

Sir Miles Mattinson, K.C., the chairman, referred to the company's financial strength which is due to past conservative finance. In spite of the recent setback in Stock Exchange values, the balance sheet remains very strong. There is not only a substantial General Reserve (of £232,899) but also an Ordinary Shareholders' Fund (of £119,435). In addition, there is an appreciation on the total invested funds of £969,000. Sir Miles claimed with good reason that these were highly favourable figures in relation to the moderate capital (share capital issued is £502,000 and debenture capital £450,000).

War Not Inevitable

He felt that the Corporation was well placed to stand up to anything likely to happen, except a European war. The latter, in his view, would shatter everything. But he emphatically rejected the idea of its inevitability.

Discussing the maintenance of the dividend at 14 per cent., Sir Miles made it plain that this high rate of distribution was partly a legacy from the past, in the sense that it represented the fruits of years of foresight, prudence and conservative distribution policy.

The actual fall of £13,101 in last year's revenue was due entirely to a shrinking in profits from realisation of securities. That was a natural and unavoidable corollary of unfavourable conditions in the stock markets.

DENMAN STREET TRUST DIVIDEND

Investments Classified

Denman Street Trust Co. reports total receipts for 1938 of £62,968, against £62,721. The net balance, after expenses, interest and income tax amounted to £40,400 as compared with £42,979.

This time the preference and ordinary dividends absorbed £31,374, leaving £9,026, which is added to £34,526 brought in, making £43,552 to go forward.

Earnings on the ordinary capital amounted to 9 per cent., and the dividend is to be maintained at 6 per cent.

Denman Street Trust, formerly wholly a kinema Industry holding concern, is now only partially so. Its present investments are classified according to countries: Great Britain, 76.39 (against 80.16); British Dominions and Dependencies, 4.92; U.S.A., 6.68; South America, 7.79; Europe, 3.23; other countries, .99.

These investments are represented by: Bonds or debenture stocks, 9.05; preference stocks or shares, 29.14; ordinary stocks, 61.81 per cent.

Book cost of the investments is £1,155,155. A valuation based on prices current at December 31 last shows a depreciation of approximately £352,000, against a depreciation of £243,000 at the end of 1937. Against this depreciation, however, there is a capital reserve of £107,346.

RCA AUDITING DEPARTURE

Radio Corporation of America has amended its by-laws in order that stockholders in future shall be enabled to select the company's auditors at annual meetings.

This arises from the disclosures made at the McKesson and Robbins inquiry. It is understood that many other American Corporations are following suit.

This practice has been standard for British companies for many years, but R.C.A. is believed to be the first American corporation to adopt the procedure.

ROYALTY, BROADSTAIRS, ACQUISITION

A Correction

We very much regret that in last week's issue of the KINE. we referred to Sax Cinemas, Ltd., as acquiring the Royalty, Broadstairs, from the Odeon Circuit. This is inaccurate, for Fred Salt, managing director of Sax Cinemas, Ltd., bought the Royalty from H. Godwin Longthorn, who acquired the lease from Odeon in May, 1938.

We tender our apologies to Mr. Longthorn for any misunderstanding or inconvenience caused by our report.

The fourth week of M-G-M's masterpiece, "The Citadel," with Robert Donat and Rosalind Russell, beat "A Yank at Oxford" corresponding week at the Empire by no less than £1,300 and even exceeded the *second* week of "A Yank" by a large figure. This fourth week established a record, excluding the original "Broadway Melody" and "Trader Horn" in Easter week.

"TARNISHED ANGEL"

Jack Arnold, Sally Eilers, and Robert Gleckler in TARNISHED ANGEL (RKO-Radio), reviewed in this issue.

Film Unaffected by Revival

ONLY A.B.P.C. ACTIVE

The sudden revival in stock markets on Tuesday, following Hitler's speech, failed almost to stir any interest in the kinema section.

This is a remarkable indication of the extreme lack of interest which the public evidently has in the Industry at the present time.

Only A.B.P.C. issues showed any real sign of activity. This group, of course, is one of the few which is on a really first-class financial foundation. A.B.P.C. ordinary were 9d. better on the day at 11s. 4½d. and 3d. better on the week.

The Gaumont group, apart from the preference shares, was quite unchanged on Tuesday. Odeon ordinary were also unchanged, although the preference improved 6d. to 14s. 6d. and the debentures £2 to £83.

On the week, there was the usual crop of declines, African Theatres being 2s. lower at 30s.; British and Dominions 1½d. down at 1s. 6d., and British Lion 1½d. down at 3s. Gaumont-British ordinary also fell 1½d. to 3s. 10½d., while the "A" ordinary lost 3d. at 1s. 4½d.; the 5½ per cent. preference 10½d. at 10s.; and the 4½ per cent. debentures 10s. at £82½. General Theatres preference declined from 8s. 4½d. to 8s. 1½d.; London Pavilion from 11s. to 10s. 9d. (despite the maintenance of the dividend); Mde. Tussaud's ¾d. to 1s. 7½d; the preferred ordinary 6d. to 16s. 6d.; Moss Empires 10½d. to 21s. 3d.; the preference 6d. to 16s. 3d.; Odeon ordinary 3d. to 6s. 3d.; Odeon 5 per cent. debentures £2 to £83, and P.C.T. Construction 7 per cent. preference 9d. to 21s.

Associated Provincial Picture Houses ordinary joined with A.B.P.C. in showing a slight rise (3d.) on the week at 13s. 9d.

U.S. and Berne Copyright Convention

PROBLEMS TO BE CLARIFIED

One important effect expected from the Interstate Conference in Brussels this year for the purpose of amending the Berne Copyright Convention is the widening of its scope into a World Convention by the inclusion of the United States.

Several matters, however, would have to be adjusted before this can be effected. One of the major difficulties is that the American Copyright Law provides for a protective period of only 28 years with the possibility of extending it for another 28 years; accordingly, if the longer protective period of the Berne Convention were adopted, some five million literary and musical works now free in the United States would again be protected by copyright.

Another great problem arises from the paragraph of the Berne Convention stipulating that the protection of the rights of an author depends solely on the laws of the country in which such protection is applied for, whereby, *e.g.*, the discrimination effected in Germany against non-Aryan authors is not impeded by the Convention. Hence, the committee of American copyright experts headed by Edwin P. Kilroe, of the legal department of the 20th Century-Fox Co., which is making preparations for the participation of the United States at the Brussels conference, insists that there can be no question of America joining the Berne Convention unless it is amended by a clause which excludes the possibility of a differential treatment being meted out to authors because of their race or religion.

New Companies Registered

Leonardo Film S.A.—Particulars of this company, a company incorporated outside Great Britain, were filed on January 24. The capital is 10,000 lire in 20 shares of 500 lire each. The company was registered in Rome on August 12, 1937, as film producers, etc. The registered office is at 83, Via Palestro, Rome. The British address is at 101, Fleet Street, E.C., where Marc Wilenkin is authorised to accept service of process and notices on behalf of the company. The directors are: Francesco Morabito, Rome, barrister; Dr. Marco Elter, Rome, film director; and Johannes Hanau, Rome, film producer.

Pennant Picture Productions, Ltd.—Registered January 21. Capital, £100 in £1 shares. Film producers, etc. The directors are: Fredk. G. King, Elmbank, Hallifordon-Thames, Middlesex, and Odette King. Secretary: Kathleen M. Wilding. Registered office: 9, Idol Lane, Eastcheap, E.C.3.

John Argyle Productions, Ltd. — Registered January 27. Capital, £100 in £1 shares. Film producers, etc. Secretary: H. G. Inglis, 21, Panton Street, S.W.1.

Camdon Productions, Ltd.—Registered January 27. Capital, £100 in £1 shares. Film producers, etc. The subscribers are: Vaughan N. Dean, 4, Handel Close, Canons Park, Edgware, film producer, and Mrs. Margaret W. Dean. Secretary: V. N. Dean, 199, Wardour Street, W.

Venture Films, Ltd.—Registered January 24. Capital, £100 in 100 ordinary shares of £1 each. Film producers. Secretary: Arthur A. Chenery. Registered office: 11, Waterloo Place, Pall Mall, S.W.1.

United Casting Offices, Ltd.—Registered January 23. Capital, £100 in 2,000 shares of 1s. each. Theatrical, film and literary agencies and bureaux, etc. The directors are: John Payne, Eric L. Smith, Roy Austin and Durrant Poole. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: 21, Panton Street, S.W.1.

Rex Cinema (Radcliffe), Ltd.—Registered January 25. Capital, £8,000 in £1 shares (7,900 10 per cent. cumulative preference and 100 ordinary). Kinema proprietors, etc. Directors are: Horace J. D. L. Walmsley, Nottingham; Wm. Chell, White House, Nottingham; Samuel Graham, Nottingham; Francis W. Doleman, Leicester. Qualification: £10 ordinary shares. Remuneration: £50 each per annum. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

Graham's Cosy Cinema (Heanor), Ltd.—Registered January 23. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Samuel Graham (director of Muncible Cinemas, Ltd.) is a permanent director. Secretary: Francis W. Doleman, 24, Corridor Chambers, Market Place, Leicester. Registered office: 24, Corridor Chambers, Market Place, Leicester.

Hastings Entertainments, Ltd.—Registered January 25. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: Benjamin Jay (permanent managing director), Mrs. Martha Jay, Miss Sadie Jay and Jack Jay, all of 21, Gordon Mansions, W.C. (directors of Mascot (Westcliff), Ltd.).

St. John's Cinema (Worcester), Ltd.—Registered January 25. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. The permanent directors are: Horace J. D. L. Walmsley, Nottingham (director of H. J. Baldwin and Co., Ltd.); William Chell, Nottingham (director of Invincible Cinemas, Ltd.); Samuel Graham, Nottingham (director of Graham's Cinemas, Ltd.); Harold Chell, Leicester, hosiery machine builder; and Francis W. Doleman, Leicester (director of Invincible Cinemas, Ltd.). Qualification: £100. Remuneration: £50 each per annum. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

Little Theatre (Bath), Ltd.—Registered January 27. Capital, £200 in 200 ordinary shares of £1 each. Kinema and theatre proprietors, etc. Directors are: Mrs. Consuelo M. de R. King, Citizen House, Bath, and James S. Fairfax Jones, 10, Golden Square, W.1. Solicitor: J. S. Fairfax Jones.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Twickenham Film Studios, Ltd., 4, Lloyds Avenue, E.C.—R. D. Brewis, of 56, Cannon Street, E.C., ceased to act as receiver and manager on January 6, 1939.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32/-	30/-	— 2/-
Assoc. Brit. Pic. Corp. 5/- Ord.	11/1½	11/4½	+ -/3
" 6% Pref.	18/10½	18/9	— -/1½
" 5% Debs.	£95	£95	—
A.P.P.H. Ord.	13/6xd	13/9	+ -/3
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/6½	-/6½	—
" Def. Ord. 2/6	-/9	-/9	—
Brit. and Dom. Films £1	1/7½	1/6	— -/1½
Brit. Lion Pref. Ord.	3/1½	3/-	— -/1½
Capital and Prov. News 5/-	3/6	3/6	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	4/-	3/10½	— -/1½
" "A" Ord.	1/7½	1/4½	— -/3
" 5½% 1st Pref.	10/10½	10/-	—-/10½
" 4½% New Debs.	£83	£82½	—10/-
General The. Pref.	8/4½	8/1½	— -/3
" 6½% 1st Mort. Deb.	£83	£83	—
Kinemas	5/6	5/6	—
London Pavilion £1 Ord.	11/-	10/9	— -/3
" 6% £1 Pref.	15/-	15/-	—
London and District	-/6	-/6	—
Mde. Tussaud New 1/- Def.	1/8½	1/7½	— -/0½
" £1 Prefd. Ord.	17/-	16/6	— -/6
Moss Empires £1 Ord.	22/1½	21/3	—-/10½
" £1 Cum. Pref.	16/9	16/3	— -/6
Odeon 5/- Ord.	6/6	6/3	— -/3
" 5% Debs.	£85	£83	— £2
P.C.T. Ord. 10/-	23/-	23/-	—
" 7½% Ptg. Pf. Ord.	18/7½	18/7½	—
" Cum. "A" Pref. £1	23/-	23/-	—
" Cum. "B" Pref. £1	21/-	21/-	—
" Const. 7% Pref.	21/9	21/-	— -/9
Scophony 5/- Ord.	2/9	2/9	—
Sound City (Films) 5/- Ord.	1/3	1/3	—
6% Pref.	5/-	5/-	—
Stoll Th. Corp.	2/1½	2/1½	—
Twentieth Cent. 5/- Ord.	-/6	-/6	—
6% Pref.	1/6	1/6	—
Union Cinemas Ord.	-/9	-/9	—
" 1st Pref.	4/-	4/-	—
" 2nd Pref.	1/3	1/3	—
Union Cin. Sub. Props. 6% Pf.	13/-	13/-	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

IN THE COURTS

Bench Comment on Hearing of Quota Cases

SHOULD THEY BE DEALT WITH LOCALLY?

WHEN dealing with a number of summonses under the Quota Act at Westminster Police Court last week, Ronald Powell, the magistrate, said:—

"This does not seem a satisfactory way of dealing with people from all over the country. It is unreasonable to ask them to come to Westminster. I know the offences are made in London and the Board of Trade cannot go running all over Scotland. The only question is whether it is possible to deal with these people near their homes."

A. W. Totterdale, Cwmbwrla, Swansea, and W. B. Neild, Llanelly, were summoned in connection with the New Tivoli, Cwmbwrla, covering the year ended September 30, 1938.

Defendants did not appear, but had written to the Court.

Mr. Beynon, prosecuting for the Board of Trade, said there was nothing against Mr. Neild, but Mr. Totterdale was summoned in respect to the same kinema in March last year, and the summons was then dismissed under the Probation of Offenders Act, on payment of £3 3s. costs.

The magistrate fined Mr. Totterdale £5, with £3 3s. costs, and the summons against Neild was dismissed.

There were two similar summonses against Neil MacCrimmon, Onich, Inverness-shire, in respect to the Territorial Drill Hall, Portree, Isle of Skye, and at the Kinema, Public Hall, Mallaig, Inverness-shire.

The magistrate said defendant had written to say that while travelling over the mainland to the Isle of Skye he was caught in a storm. His portmanteau was flung into a ditch and the contents were so sodden with water he was unable to decipher them for some time. That was the reason for the delay.

The summons against defendant was dismissed on payment of £2 2s. costs.

The Abergavenny Coliseum Co., Ltd., was similarly summoned in respect to films shown at the Coliseum and Pavilion.

The magistrate said defendant asked for an adjournment in a letter to the Court, and the summons was accordingly adjourned until February 2.

PARAMOUNT SUED BY BLUMENTHAL

Alleged Sale of British Circuit

According to American advices, Paramount Pictures, Inc., recently filed suit in the N.Y. Supreme Court seeking to restrain Ben Blumenthal from prosecuting action for an undisclosed amount against it in England for alleged breach of a contract in connection with the sale of Paramount-controlled theatres there.

Paramount alleged that it was served in New York on December 27 with a writ returnable on January 24, issued from an English court, which charged it with failing to remunerate Blumenthal on the sale of English theatres, and with violating an agreement to sell the theatres to a purchaser obtained by Blumenthal.

Paramount will seek a temporary injunction on January 18, arguing that the British court is without jurisdiction, and that the dispute should properly be tried in New York, since negotiations took place here and all witnesses live here. In addition, Paramount asserts that it owns no theatres in England, but only stock in British theatre-owning companies.

£1,000 COMMISSION CLAIM

Sequel to Midland Kinema Deal

A claim for £1,000 commission on the sale of a kinema was allowed by Mr. Justice Hilbery in the King's Bench Division on January 26.

This amount was claimed by William Henry Smith, a member of a firm of film renters, of Sheldon, Birmingham, from Thomas Jackson, of Bournemouth, as agreed commission on the sale of the Empire, Walsall.

Mr. D. N. Finnemore, for Mr. Smith, said that Mr. Jackson, Jun., who managed the Empire, told Mr. Smith that they wished to sell the kinema for £20,000, and if he could get them a purchaser they would pay him commission at the rate of 5 per cent.

Mr. Smith introduced a Capt. Sidney Clift, but the price was raised to £23,000, and the transaction was not completed. Later, Mr. Jackson reopened negotiations with Mr. Clift and ultimately the kinema changed hands for £20,000.

Thomas Vincent Jackson, defendant's son, denied that the price of the kinema was ever raised to £23,000 and for that reason negotiations broke down at first with Mr. Clift. He got into touch himself with Mr. Clift when the sale was eventually effected.

Judgment was given for Mr. Smith for the sum claimed, with costs, his Lordship remarking that in his view the sale was brought about by the introduction of a purchaser by the plaintiff.

A stay of execution for 21 days, pending consideration of an appeal, was granted on condition that the money was brought into court in the meantime.

PYGMALION

ODEON REGD. THEATRES LTD.

CHAIRMAN OSCAR DEUTSCH
DIRECTORS F. STANLEY BATES, HON. P. B. AITKEN, S. A. BENNETT, E. C. SIMMONS, W. G. ELCOCK F.C.A., GEORGE ARCHIBALD J.P.

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TELEGRAMS ODEONS AUDLEY LONDON

26th January, 1939.

WP/FL.

C. M. Woolf Esq.,
General Film Dist. Ltd.,
127, Wardour Street,
LONDON, W.1.

Dear C.M.,

This is to confirm the date for our re-booking of "PYGMALION" - London Release June 19th and 26th.

As we have had so many requests from our Managers who have already shown the film, to have a further run, owing to the many patrons who were unable to gain admission, I look forward with absolute confidence to very big business indeed on its second visit.

Kind regards,

Yours sincerely,
For ODEON THEATRES LTD.,
Wilfred Phillips.

JUNE 19
JUNE 26

GENERAL FILM DISTRIBUTORS LTD.

127 133 WARDOUR ST LONDON W.1 Telephone GERRARD 7311

NAMES—*in the*—NEWS

MANAGERS EXCHANGE POSTS: PRESENTATIONS MARK PROMOTIONS: FROME APPOINTMENT

C. G. SCARBOROUGH

G. DARTNELL

E. T. DIXON

R. C. HOLMES

CHANGES IN RENTERS' PERSONNEL: TWO TRADE INVALIDS: H. STANLEY MOVES TO HARROW

On January 25 **L. Allcroft-Harding**, who has been in charge of the Leyton Ritz for only 2½ months, and **Frank Spencer**, manager of the Regal, Kingston-on-Thames, since last November, exchanged posts. Mr. Allcroft-Harding, originally an actor who toured extensively in South Africa and spoke over the radio, both in that country and from Savoy Hill, has since 1936 controlled the Dominion, Southall; Prince of Wales, Harrow Road; Wembley Regal; Liverpool Forum and Leyton Ritz, at all of which he has given evidence of lively showmanship.

Mr. Spencer, originally a relief manager on the A.B.C. circuit, later became house manager at the Savoy, Wandsworth Road, before being appointed to the management of the Rotherhithe Hippodrome in May, 1935. His next post was as assistant to W. Pepper at the Marble Arch Regal from October, 1935, whence he moved to the Walham Green house of the same name. He replaced S. F. Lyndon at Kingston-on-Thames when Mr. Lyndon went to open the new theatre at Streatham.

C. G. Scarborough, manager of the Pavilion, Leeds (S.W. Lancs), on Monday next will take up duties as manager of the Magnet, Newton Heath, Manchester, a theatre on the Snape-Ward circuit.

Weymouth Presentation

A tribute to the popularity of **J. E. Browne**, who was promoted recently from the post of manager of the Odeon, Weymouth, to a similar capacity in Yeovil, was paid when, on behalf of his friends and patrons at Weymouth, he was presented with an engraved silver cigarette case, an oak cabinet filled with cigarettes and a roll inscribed with a large number of film "fans" of Weymouth.

B. Higgins made the presentation in the presence of a large gathering, among whom were **C. J. Osborn Whitaker**, who succeeds Mr. Browne as manager at Weymouth; G. K. Spivey, the South-Western area supervisor of Odeon; W. S. Braines and Mr. Tyzack.

C. J. O. Whitaker, who is 26, was first employed by Odeon in 1937, when he was appointed assistant manager of the Odeon, Weston-super-Mare. For a short time he has been house manager under Major I. A. N. Beadle at the Odeon, Bristol. He was educated at the London College for Choristers and has sung in the chorus of the Covent Garden Opera Company.

R. C. Holmes, of the Picture House, Cirencester, has been appointed manager of the new Gaumont, which is due for opening very shortly at Frome.

Grand National's Salesmen

Harold B. Pier, at one time Midland manager for British Lion, has been appointed to take charge of the Birmingham branch of Grand National Pictures. **Stanley Tame** has also left the staff of the Birmingham branch of British Lion to become outside representative under Mr. Pier.

Monty Simans, a familiar figure in the Yorkshire Trade for nearly a score of years, has been appointed Yorkshire branch manager for Grand National Films, with Julius Harris as Sheffield representative.

Mr. Simans has for some time been in charge of B.I.E.D. in the county and was prior to that with Gaumont-British.

Gordon Dartnall concluded his engagement as branch manager for A.B.F.D. at Liverpool, a position he has held for the last six months, on Saturday last. Mr. Dartnall has been in the film Trade about 18 years and during the whole of that period has held managerial positions. He was for seven years with Fox Films (Liverpool), five years with Warners, and three years with Radio. He resigned the branch managership of Radio to open the Liverpool branch of G.F.D. in September, 1935, and relinquished this appointment in the following year on the merging of G.F.D. and Universal Pictures. Mr. Dartnall then went to Cardiff as branch manager for Fox, returning to Liverpool on his appointment at the Liverpool branch of A.B.F.D.

Dewsbury Charity Work

Ernest T. Dixon, manager of the Majestic Cinema and Ballroom, Dewsbury, who started in the kinema Trade 25 years ago as an extra attendant with Andrews, has now been promoted to the post of general manager of Andrews Picture Houses, Ltd. Mr. Dixon has successfully collected large sums for charity which total well over the £1,000 mark. He was one of the first managers in the country to commence a "Binkie Stuart Club" for the children.

Mr. Dixon is the son of the late Joseph Dixon, one of the pioneers of the kinema Industry in Dewsbury.

New manager of the Plaza, Northwich, is **W. Lawson Stockley**, who for the last four years has been manager in the service of S.M. Super Cinemas, Ltd. He took up his new duties on Monday, January 29.

Mr. Stockley spent two and a half years in accountancy before entering the kinema business. He has held appointments in Liverpool, Bolton, Blackpool and Bebington before coming to Warrington.

R. (Bob) Dickson on Saturday relinquished the position of traveller attached to the Liverpool branch of A.B.F.D. Mr. Dickson has been with the company since its inception about six years ago and for a short period was Liverpool branch manager.

Eric N. Seal, who has taken over the management of the Savoy, Shirehampton, Bristol, was for ten months assistant manager at the Bristol News Theatre, and was also for some little time associated with the Tatler Theatre, Birmingham.

A Film Family

Fred Cockerill, whose father, C. W. Cockerill, is a commissionaire at the Ritz, Doncaster, has been appointed manager of the A.B.C. Ritz at Scunthorpe, following a period as assistant manager at the A.B.C. Cinema, Lincoln.

He was assistant manager at the Ritz, Doncaster, for about a year, until October last, to the manager, Arnold H. H. Kidd.

G. B. Rawsthorne remains as manager of the Tatler Cinema, Leeds, with the introduction of the new policy of Continental films recently. He came to this kinema as assistant manager last year, but when the Newsreel Cinema in City Square was opened during the summer, and Mr. Longstaffe was transferred there, Mr. Rawsthorne assumed managerial reins and still holds them.

Before leaving Weston-super-Mare, **W. J. Vickery** was the recipient of a presentation from the staff of the Tivoli, which he has controlled for the last four years. The presentation, which consisted of a chiming clock, was made by Miss D. M. Mogg.

Amongst numerous letters wishing him good luck was one from the Mayor of Weston, Ald. H. Butt, who expressed regret at his departure and paid a tribute to the work he had done while in the town, and his happy co-operation with council and bench.

W. L. Huish is continuing as manager of the Theatre Royal, Hyde, which has just been taken over by Harry Buxton. Mr. Huish has been in charge of the Theatre Royal for the last five and a half years.

Delegate's Civic Life

Coun. H. F. Wren, who has relinquished the office of vice-chairman of the Bristol branch, is one of the best-known members of the Industry in the West. He is a prominent public figure in the district in which his house, the Regal, Staple Hill, is situated, and amongst the many public offices which he holds is membership of the Gloucestershire County Council, and of the local district council. He is also a Justice of the Peace for the county of Gloucestershire. Though he has given up the vice-chairmanship, Mr. Wren is still one of the delegates of the Bristol branch.

A. J. Risman, who for three years was assistant manager at the Scala, Pendleton, Salford, and who has recently been appointed manager of the Cinema, Weaste, last week received from the staff the farewell gift of an oak dinner wagon. Edgar Flint, manager of the Scala, made the presentation. Both the Scala and the Weaste Cinema are in the J. F. Emery Cinema Circuit.

We are sorry to hear that **F. A. J. Harman**, manager of the Empire, Bristol, is in a nursing home, where he has undergone an operation. One of the most popular members of the Trade in the city and secretary of the Bristol Film Ball Committee, he has a wide circle of friends, all of whom wish him a speedy and complete restoration to health.

Columbia announce that **H. Sumsner**, who, for the past three years, has been shorts salesman at the Leeds branch, has been promoted feature salesman, covering the East Riding and Lincolnshire territory.

N. Stephens, assistant manager of the Odeon, Scarborough, has gone to Bristol as assistant to I. A. N. Beadle at the Odeon in that city.

David Canter, assistant manager of the Regal, Wimbledon, and latterly temporary house manager at the Majestic, Wembley, has been appointed to take over the temporary management of the County Cinema, Fleet, in the absence of A. L. Neighbour, resident manager, who is away ill. Trade friends will join with us in wishing Mr. Neighbour a speedy recovery.

H. O. Stanley, formerly manager of the Embassy, North Harrow, has taken over control of the Palace, Kensal Rise. Mr. Stanley has been with the A.B.C. circuit for nearly four years, and prior to being transferred to the Harrow house was at the Broadway, Hammersmith, and before that at the Elite, Wimbledon.

Frederick B. Salt is now resident managing director at Broadstairs of Sax Cinemas, Ltd., who recently took over the town's two kinemas, Royalty and Picture House. The house manager is **James W. Lawrence.**

L. H. Kemp's Practice

Leslie H. Kemp, A.R.I.B.A., the well-known kinema architect, has now terminated his agreement with Union Cinemas, Ltd., and resumed private practice on February 1, at 10, Great James Street, Bedford Row, W.C., telephones Holborn 9868-9 and 9860. Mr. Kemp was responsible for designing and supervising the construction of many modern kinemas, including: Ritz, Luton; Ritz, Dunstable; Ritz, Hereford; Ritz, Belfast; Savoy, Uxbridge. He has also been a contributor of informative articles which have appeared from time to time in the building and architectural Press.

A. Lister, under-manager at Gaumont Palace, Derby, for the last 18 months, has been transferred to the Regent, Sheffield. His place has been taken by **R. Raistrick.**

Sales representatives and executives at Pathe's conference and luncheon last Saturday, presided over by W. J. Gell, C.B.E., discussed with enthusiasm Monogram's fine dramatic vehicle I AM A CRIMINAL. Some idea of the important product expected from Monogram was gathered from Mr. Gell's address on the company's star roster and code for production

W. J. GELL ON MONOGRAM'S CODE FOR PRODUCTION

Pathe Conference Acclaims "I Am A Criminal"

COINCIDENT with Trade presentations of "I Am A Criminal," Pathe's greatest dramatic offering to date, which was so excellently received last Friday, W. J. Gell, managing director, arranged the first of a series of Sales Conferences of the organisation which it is proposed to hold periodically.

Speaking at the Conference luncheon, Mr. Gell said that it was the intention, now that the company had a regular output of a great number of high quality subjects a year, to introduce an even closer relation than existed heretofore, so that ideas, suggestions and observations from the administrative, selling and publicising sections of the organisation would be considered, discussed and ideas, if both practicable and of value, would be put into operation for the general betterment of the programme.

Mr. Gell spoke of the formidable position occupied by Monogram in the producing field, and told of their policy to build up a stellar roster of consistent names. "It was Monogram," said Mr. Gell, "that gave Mickey Rooney his first great rôles in 'Yesteday's Hero' and 'The Healer,' two films of such superlative quality that an insistent demand on the part of many exhibitors to show them again has forced us to re-issue them."

"It was Ray Johnston, chief of Monogram, who brought Ginger Rogers, Virginia Bruce, Ricardo Cortez and Norma Shearer to the limelight, and that genius of direction, James Cruze.

"Monogram's latest find, Martin Spellman, was said to have totally eclipsed the achievements of all other boy artistes in his first film, 'I Am I Criminal,' which is only one of the many superlative attractions promised by Monogram.

"Stars already assigned are John Carroll, Movita, Jackie Cooper, the boy wonder, Martin Spellman, Marjorie Main, Anne Nagel, Fay Wray, Grant Withers, John Trent, Frankie Darro, Milburn Stone, Judith Allen, Boris Karloff, Robert Kent, Dick Purcell, Marsha Hunt and Warren Hull. Direction is in the capable hands of William Nigh, Howard Bretherton, Karl Brown and George Waggner. Latest addition to the script department is Harvey Gates, who wrote the story of 'The Lives of a Bengal Lancer.'"

Following the 30 per cent. budget increase since the success of Cooper's second hit for the company, "Gangster Boy," Monogram had everything in their favour—a plentiful supply of man-power, a growing roster of star personalities, all the stories they need for the current programme, and a splendid name in the entire Industry. Monogram is alive to the demands of the picture-going public and exhibitors' requirements in this country, declared Mr. Gell, who said that first considerations before a subject is suggested are: (1) Will it hold the interest and entertain? (2) Will it appeal to most types of temperament, and both sexes? (3) How will it appeal to British audiences? (4) How can we treat it to the best advantage?

The culmination of these four considerations is due in no small measure to the success of the Monogram programme.

After lunch, it being the first occasion the Branch members had been to London officially since the honour of C.B.E. was conferred on Mr. Gell, he was the recipient of congratulations from everyone present.

During the afternoon a further discussion took place, chief item of which was the exploitation of "I Am A Criminal," important pre-release runs of which are being arranged to take place at an early date over the British Isles, stated Mr. Gell.

NEWS THEATRE NOT TO SHOW FEATURES

LEEDS AUTHORITIES REFUSE APPLICATION

THERE was an echo of the piquant situation which arose recently when an application was made without success last Thursday to the Leeds Improvements Committee for permission to use the Corner House Cinema, Moortown, Leeds, to show feature films distinct from news films. This site was originally zoned for development as a shopping centre.

The Town Planning Committee granted an application for newsreels to be shown in the building. When the kinema was ready to open the advertisements announced ordinary films, and when the authorities intervened on the day of the opening W. Hobson, the managing director, introduced a hurried display of news and cartoon films free to patrons who had turned up so as not to disappoint them.

Now his application for films of any kind to be shown has been rejected.

RATING APPEAL AT LEEDS

Ritz's Successful Fight

A successful appeal was made by the owners of the Ritz, Cross Gates, to the Leeds Assessment Committee against a proposal to increase the assessment of the kinema from £154 gross and £125 rateable to £300 gross and £247 rateable.

J. Neill, chief valuer, pointed out that the kinema had been improved and the number of seats increased from 475 to 636. The old assessment was on the basis of 6s. 6d. per seat and the proposed new basis was 9s. 6d. per seat.

On behalf of Rushford Estates, Ltd., the owners, R. H. Bell said they agreed that there should be some increase, but considered the proposed increase excessive. He indicated the other kinema in the district, the Regal, which was a new super-kinema occupying a more advantageous position, was assessed at 10s. 3d. per seat, and they considered there should be a greater difference than 9d. between the two.

The committee fixed the assessment at £255 gross and £209 rateable.

SEAT PRICE RAMP IN ISLE OF MAN

Kinema to be Named

An allegation of a "seat price ramp" in Douglas was made at the annual meeting of the Douglas Licensing Justices.

J. D. Fell, J.P., one of the members, said he wished to draw the attention of the Licensing Bench to a complaint which had been made to him about a certain kinema in Douglas, where prices higher than those advertised were being charged.

"I may add that the complaint has nothing to do with the Palace and Derby Castle Company," he added.

Chas. Fox, J.P. (chairman of the Palace and Derby Castle Co.), said he thought the kinema should be named.

Another member said there were only two companies in Douglas owning kinemas, and if it was not the Palace Company, then it must obviously be the other.

The President (Mr. R. G. Johnson) said he would convey the subject of the complaint to the Licensing Bench.

GRIMSBY'S OLDEST REJUVENATED

Lyric Reopens After Modernisation

After being closed for about a month for extensive redecoration and alterations, the Lyric, Grimsby, reopened on Monday with "Mad About Music," featuring Deanna Durbin.

The Lyric, which was one of the first kinemas to be opened in Grimsby, has been taken over by L. Bass, of the Chantry Cinema, from Nat Blau, who has recently reopened the burnt-out Paragon Cinema, now known as the Rex Cinema.

So extensive are the alterations which have been made that the Lyric can now be described as a small luxury theatre. The whole of the building has been redecorated, and the whole of the seating has been renewed with the most modern Trinity Comfort chairs, the seating capacity of the theatre being about 350.

New B.T.-H. sound equipment and a new screen have been installed.

New Sunderland Scheme

Another suburban kinema is planned for Sunderland. The Highways Committee of the Corporation has recommended the Council to approve of one being built on a 3,000 square yards site at the junction of Durham Road and Barnes Park Road.

The kinema has been designed by H. Wiles, of Low Fell, and will have accommodation for about 1,000 patrons, with a car park adjoining.

RHYL KINEMA CLOSING

Site for Store

Cinema Royal, Rhyl, North Wales, is to close down on Saturday next, February 4, Rhyl Entertainments, Ltd., having sold the property. It is understood that Woolworths are to build a store on the site.

Rhyl Entertainments now has two kinemas (excluding the Cinema Royal) and one theatre, the Queen's, which changed over from films to live shows at Christmas.

Eleanor Powell as she appears in a scene from HONOLULU, a forthcoming M-G-M picture.

From the Editor's Letter Bag

AREAS WITH N.A.T.K.E. AGREEMENTS

O'Brien Announces Official List

IN view of the number of inquiries we receive from exhibitors and staffs throughout Great Britain as to the areas covered by the agreements arrived at between ourselves and the kinema exhibitors we have felt it desirable to prepare a complete official list of the districts covered by the agreements to date. *T. O'BRIEN, General Secretary.*

1, London and the Home Counties; 2, the County of Kent; 3, the City of Birmingham; 4, West Bromwich; 5, North-western area, including Liverpool, Birkenhead, Merseyside, Wigan, Warrington, Southport, Chester and Crewe; 6, Sheffield, Doncaster and Rotherham; 7, the City of Hull; 8, Ipswich, Norwich, Gt. Yarmouth, Lowestoft, King's Lynn; 9, Plymouth and Devonport; 10, City of Bristol; 11, City of Leicester; 12, Loughborough; 13, Notts and Derbyshire Counties; 14, Cardiff; 15, Swansea (A.B.C. circuit), Neath, Ammanford; 16, Llanelly (all kinemas); 17, Burry Port; 18, Port Talbot (certain individual agreements); 19, Amman Valley (five agreements with Workmen's Halls); 20, Rhondda Valleys; 21, Bridgend; 22, Caerphilly; 23, Belfast, Northern Ireland; 22, Caerphilly; 23, Belfast, Northern Ireland; 24, Barrow-in-Furness; 25, Carlisle (A.B.C. circuit); 26, Glasgow and West of Scotland; 27, Perth; 28, Dundee; 29, Aberdeen; 30, H. D. Moorhouse circuit, Lancashire; 31, Percy Broadhead circuit, Manchester and Preston; 32, the National Agreement with the C.E.A. General Council of December, 1937, on recognition and negotiation machinery; 33, the National Joint Appeal Board Agreement of January, 1939.

MR. DEEDS SNOWED UP

Prevented from Going to Plymouth

Snowdrifts on the Bristol to Exeter road prevented "Mr. Deeds" from going to town as he should have done last week. On Thursday afternoon the film was due at the Cinedrome, Plymouth, and in expectation there was a queue outside and a house nearly full. "Mr. Deeds" failed to materialise, however, so the audience had to have their money back.

After numerous inquiries by the manager, Ronald Green, the film eventually arrived in time for the evening performance.

MANCHESTER C.E.A. AND REFUGEE FUND

To Clear a Wrongful Impression

In your recent report of the annual meeting of the Manchester branch of the C.E.A. you mention in detail the chairman's remarks concerning the distressful state of the Lancashire cotton operatives, and also his statement that "a certain union" had threatened to ask the public to boycott any kinemas taking part in the entertainment Industry's effort in aid of Earl Baldwin's Fund for Refugees.

So far as it goes, your report is quite correct, but it gives the impression, as indeed was the impression gained by the members at the meeting, that the "certain union" was one of the Lancashire cotton trade unions. This surprised many members in a county where one of the staple sayings is "It's the poor that help the poor," but enlightenment soon came when further remarks brought out the fact that this "certain union" was the British Union of Fascists!

This later statement was not mentioned in your report, and I trust that you will kindly publish this letter so that your readers may know the exact source of the opposition. *H. WOOLF, Managing Director, Essrow Cinemas, Ltd., Manchester.*

Colwyn Bay Opposition

FOLLOWS SHUTTLECOCK ACTION

BY sixteen votes to nine, following a full-dress debate on the subject, the Colwyn Bay (North Wales) Council has decided to continue the restrictions on Sunday games and amusements.

Two months ago the Parks Committee of the Council recommended that Sunday games should be permitted, but were asked by the Council to reconsider the matter. The Parks Committee then decided to recommend the Council to take a plebiscite of town's opinion, but the Finance Committee ruled that there was no legal authority to empower the Council to incur expenditure involved by the proposed plebiscite.

When the proposal again came before the Council, ex-Mayor Alderman Robert Howard asked that the Parks Committee should again consider the position, following the legal ruling of the Finance Committee on the question of a plebiscite. "I am not a Sabbatarian," he said, "but there are some things in the entertainment world which I should not like to see on Sundays in Colwyn Bay. If these religious and other organisations would only get together sensibly and make up their minds what recreations should be indulged in on Sundays, they would do more good than being anti-everything on the Sabbath.

Alderman David Edwards strongly opposed the proposal.

Ald. D. Price Evans, Chairman of the Parks Committee, described the opponents of Sunday games as "a sanctimonious lot." Members of the Parks Committee were, he claimed, as deep Sabbatarians as any other members of the Council, but they favoured the proposal as being of benefit to the town in every respect.

Police and Floodlighting in Leicester Square

Westminster City Council has received a letter from the Commissioner of Police asking the council to consider the advisability of withholding permission in the future for the use of the Leicester Square garden for floodlighting kinemas, as experience has shown that the use of the floodlights is undesirable from a traffic and safety viewpoint.

CHELMSFORD S.O. APPLICATION

Kinemas Present Their Case

FULL DISCUSSION AT NEXT COUNCIL MEETING

AT Chelmsford Town Council on Friday a letter was read from R. S. Bromhead, of the Ritz Cinema, Chelmsford, and other kinema licensees, asking if the Council would take steps to apply the Sunday Entertainment Act, 1932, to the borough.

"It is the experience of the management of all kinemas," the letter stated, "that the public is most interested in this subject, and it is our belief that the 1932 Act was passed by Parliament with a view to allowing this admittedly contentious issue to be settled in a democratic way by the vote of the burgesses. In many cases when the necessary steps have been taken the Councils concerned have avoided expressing their own views as to the merits or demerits of Sunday kinemas, but have made it clear that as Parliament had so provided the public should be given an opportunity to vote on the question."

The letter concluded: "The majority of the larger towns in the South of England have now allowed the public to vote on this matter and we hope that your Council may see their way to do the same. Should the Council wish, we shall be very pleased to arrange for a deputation to attend upon them at any time to answer any questions which may arise."

The letter was signed by R. S. Bromhead, of the Ritz; V. A. J. Citroen, the Select; F. J. Partner, the Pavilion; and G. Hobson, Eastern Counties Cinemas, Ltd. (Regent and Empire).

The Mayor (Coun. J. T. Bellamy) said he was approached on the matter last August and again in October. They had interviewed the signatories, and according to the Act, it was not for the Council to say whether they should be allowed to have Sunday kinemas or not; it was only for permission to be given to the public generally to vote on the question.

Coun. Howes, stating that he did not want to see this country become Continentalised, Coun. Howes moved that the whole matter be fully discussed at the February meeting of the Council.

This was agreed to.

West Sussex Charity Allocation

The main business of the West Sussex magistrates' court on Friday of last week concerned the annual applications for the renewal of kinema licences and fixing the amounts to be devoted to charitable purposes from the profits of Sunday opening.

Applications in respect of the Ritz and the Capitol were not dealt with on this occasion, but renewal was granted in respect of the licences of the Odeon, Horsham, and the Imperial and Embassy, Crawley.

After the chairman (Mr. L. M. Reed) had drawn attention to the difficulty of the magistrates in dealing with the charity allocations owing to the failure of some applicants to submit their trading accounts in the proper form or within the time specified, the charity contributions to be made were announced as follows:—Odeon £100. Embassy £80, Imperial £25.

GLOUCESTER FIRE

The Theatre De Luxe, Gloucester, owned by Odeon Picture Houses, Ltd., was badly damaged by fire, and its £4,500 Wurlitzer organ destroyed, on Monday. The kinema, which is a 1,100-seater, was blazing furiously when the fire brigade arrived, and it was not until after two hours that they had it under control. The office, projection room and films were saved.

Manchester Adopts Shops Act of 1934

BRANCH COMMITTEE REPORT

LEGAL enactments concerning the employment of children in kinemas were discussed by the newly-elected committee of the Manchester Branch of the C.E.A. on Friday. Arthur Peel presided.

W. A. HOCKMAN (G.-B.) mentioned that he had adopted the Shops Act of 1934. He stated that where in the ordinary way there were many forms to be filled up, if form "F" was procured and completed, it would be found that a lot of filling in of other forms would be obviated.

From the discussion, it transpired that members of the branch had generally opted to work under the Shops Act of 1934 rather than the Young Persons (Employment) Act, 1938.

Double-feature Programmes

A letter was read from the North Staffs branch in connection with two super films in one programme, and forwarding a printed slip which it was suggested should be attached to all contracts.

T. H. HARTLEY stated that the Committee which was handling this question would hold a meeting early in February, and asked for instructions.

It was agreed that Mr. Hartley should support the North Staffs branch proposals.

N.A.T.K.E. Agreement

As the branch has decided in general meeting that negotiations should be entered into with the N.A.T.K.E. for the purpose of arranging an agreement covering wages and conditions for all employees in kinemas within the branch area, a negotiating committee was appointed to meet Mr. O'Brien at an early date for the preliminary talks. The secretary was instructed to make the appointments.

It was suggested that a delegate should be appointed to be the branch nominee for a seat on the Legal, Finance and Parliamentary Committee during the ensuing year. The names of A. Caplan and J. Mather were put forward. Mr. Mather was elected.

Arthur Peel was again nominated for the General Purposes Committee.

Western Electric Charges

In accordance with instructions from General Council, it was decided to call a meeting of W.E. users in the branch territory to discuss the position respecting new agreements. Major Gale will be invited to attend the meeting and explain what has been decided by the Committee handling the present negotiations. It was suggested the meeting be held on a Friday afternoon at a date convenient to Major Gale.

Proposed New Condition

Mr. LEWIS mentioned that notice had been received by him of certain proposed new conditions to be added to the existing licence at Hurst Brook (Ashton-under-Lyne).

H. J. NEWBOULD informed the meeting that his firm were also interested, and explained the preliminary steps that had been taken by him in the matter. He said if these were not successful it was proposed to instruct a solicitor to oppose the new conditions at the Licensing Sessions. Mr. LEWIS concurred with the arrangements.

F

A.B.P.C.'S MEDICAL DRAMA

Two British stars, Mary Maguire and George Sanders, whose previous triumphs have been made in America, are co-starred in THE OUTSIDER *an Associated British picture woven round Harley Street. Barbara Blair, Peter Murray Hill and Frederick Lister head the supporting cast in the film which is reviewed in this issue. Paul L. Stein directed.*

GLASGOW PRESENTATIONS TO ZUKOR

(1) The Paramount party at Glasgow. Front row: John W. Hicks, Jun., the Lord Provost, Adolph Zukor and David Rose. Back row: C. G. Dickinson, Alex King, Jock Hamson, Mrs. J. Hamson, Earl St. John, Mrs. A. Levy, Mrs. Chas. Young, Charles R. Young, Manager of the Paramount, Glasgow. (2) The Lord Provost of Glasgow, P. Dollan, presenting Mr. Zukor with a set of the works of Robert Burns. (3) Mr. Zukor receiving a silver Skean Dhu (an ornamental Highland dagger) from members of the Paramount Glasgow staff. L. to R. C. R. Young, John W. Hicks, Jun., Adolph Zukor and David Rose.

Local Circuit Opens Fourth In Northwich

CLERGY'S PRAISE FOR DIRECTORS' POLICY

THE Regal, Cheshire County Cinemas' latest Northwich house, was given a great send off on Saturday evening, when a packed house included the chairman of the Northwich Urban District Council, C. W. McCormack, and many other leading civic authorities. In support of the Rev. R. Paterson-Morgan, who performed the opening ceremony, were R. H. and J. Godfrey, joint managing directors of the Cheshire County Cinemas, Ltd., and R. P. Walker, manager, formerly of the Plaza, Northwich.

The Rev. Paterson-Morgan referred to his former friend, the late Hamilton Godfrey, founder of the company owning the new kinema. The company, he added, had operated since 1912, and the entertainment they had provided for the town—they owned the other Northwich kinemas, the Plaza, Pavilion and Central—had always met with the approval of the screen-loving people of the district.

He wished the company every success in their new venture and thanked them for devoting the proceeds to local and other charities. He was also pleased to announce that the directors had decided to show a big quota of British films. If other kinema proprietors acted similarly the film Industry in this country would be greatly improved.

Mr. McCormack also complimented the company on its enterprise. The building was certainly an ornament to the town and replaced a former well-known "black spot."

The Regal seats 1,100 persons and is equipped with Western Electric Mirrophonic sound system.

ANOTHER MONOGRAM QUARTETTE

Two Ready and Two in Production

Two noteworthy Monogram productions are practically ready for shipment to Pathé for Trade showing in the near future.

They are Fay Wray and Grant Withers in "Navy Secrets," a spy drama, directed by Howard Bretherton, and "Convict's Code," an E. B. Derr production, with Robert Kent and Anne Nagel.

Two stories are now in production, they are the first of the "Tail-Spin" Tommy Aerial action thrillers featuring Robert Trent, and "Star Reporter," a sensational story of a newspaper reporter's activities, which will feature Warren Hull and Marsha Hunt. The latter has been under contract to Walter Wanger and played lead in his production "52nd Street."

Scott Darling, eminent scenarist, has just completed the screenplay for Boris Karloff's second Monogram production, "Mr. Wong at Headquarters," which is shortly to go into production.

MORE HONOURS FOR ZUKOR

Liverpool and Leeds Presentations

Adolph Zukor was presented with a silver cigar box, a gift from the staffs of the local branch of Paramount Film Service and the Paramount Theatre, Liverpool, prior to the Trade show of "Stolen Life" at the Paramount Theatre on Monday. The presentation was made by H. D. Nisbet, manager of the Paramount Film Service branch.

G. Dudley West, secretary of the North-Western Branch C.E.A., in a short speech, commented on the fine film shown that morning.

Zukor was the recipient of two further presentations when his party visited Leeds. J. X. Prendergast, chairman of the Leeds C.E.A., handed over to Mr. Zukor a gold match case on behalf of Yorkshire exhibitors, while Jack Goldman, Yorkshire branch manager, presented him with a silver cigarette case on behalf of the staffs of the Paramount Film Service, Leeds, and the Leeds Paramount Theatre.

The presentations were witnessed by prominent local personalities. Exhibitors from all parts of the county, including Chas. P. Metcalfe, H. Hopkins, C. H. Whincup, E. M. Rush, Arthur Cunningham, J. F. Tidswell, A. E. Berry, J. J. Woffinden, E. Anderton, and hosts more.

The Week in Scotland

MORE KINEMA SUNDAY DATES FOR GLASGOW

Takings Expected to Set Up New Record

SUNDAY next is the first of Kinema Sundays when some 21 houses in Glasgow and district will be open. Kinema Sundays this year are to be extended by a further Sunday. In addition to the four in February as usual, permission has also been granted for the first Sunday in March. The committee are hopeful that last year's grand total of £4,375 will be exceeded.

Last Sunday evening La Scala Picture House, Glasgow, was packed to the door with an enthusiastic audience, and the funds of the Glasgow Homeopathic Hospital will benefit greatly.

Kinema Ball Enthusiasm

With the publication last week of the prize list interest in the Kinema Ball is daily becoming intensified, and with the announcement that Anna Neagle, who is making personal appearances at the showing of "Sixty Glorious Years" in the Playhouse, La Scala and Bedford, Glasgow, will also attend the Cinema Club Luncheon and the Kinema Ball in the evening, there has been a sharp demand for tickets, and everything points to this, the 19th annual Kinema Ball, ranking as one of the biggest successes since the inception in 1919.

Everything is being done by Messrs. Green to make certain that the evening will be one to be remembered, and a reminder is given here that you should get your tickets and reserve your tables early as these are likely to be at a premium before the ball.

The prizes will be on show this week-end in the Vogue Hat Store, Renfield Street.

Lodge Anima Meeting

Masonic brethren are reminded of the regular meeting in the Masonic Chambers on Friday next. The R.W.M. is pleased at the awakening enthusiasm in the Lodge, evident by the larger attendances lately, and on Friday when the First Degree Ceremony will be performed by Brother W. Carruthers, P.M., he is hopeful of another large turnout of brethren.

New Dundee Company

Among the companies registered in Scotland is the following: No. 20783—The Broadway Theatre (Dundee), Ltd. Capital, £5,000 in £1 shares. Private company to carry on the business of entertainment and amusement caterers, proprietors and managers, and to provide for the production, representation, and performance of kinematograph films, operas, plays of any description, etc. First director, John Bannerman Milne, kinema proprietor, 339, Clepington Road, Dundee.

Paramount Dance

The annual staff dance of the Paramount Theatre and Film Service was held last Thursday night in the New Locarno. A company of over 200 had a thoroughly enjoyable evening and special thanks were due to Mr. Graham, house manager, for his splendid arrangements.

Stevenston Opening

On Monday afternoon Harry Kemp's new house, the Grange, Stevenston, will be open to the public. The ceremony will be performed by James Morrison, J.P.

Grand National Appointment

Congratulations to Charles Beveridge (the only naturalised Sassenach in the Scottish film Trade with a certificate to prove it) on his appointment as Scottish manager for Grand National Pictures, Ltd. Charlie hopes to let us know his office address within the next day or two. Frank Cross, also from United Artists, joins him as outdoor representative. Willie Bandon is not in a position yet to announce any additions to United Artists' Glasgow sales staff.

Arbroath's New Manager

Douglas R. Dickson, who for the past three years has been in charge of the Regal Cinema, Broughty Ferry, has now been appointed manager of the Picture House, Arbroath, in succession to Mr. Page, who, as announced, is now supervisor for Mr. Milne's circuit. H. G. Humphreys, of Dundee, takes over Mr. Dickson's place at the Regal.

ANOTHER LEEDS PROJECT

Another kinema was added to the amenities of Leeds with the opening of the Clifton, Bramley, on Monday. This latest 1,400-seater is the enterprise of Clifton Cinema Co., Leeds, Ltd., with which is associated Albert Cansfield.

The Clifton, the architect of which is Mr. Illingworth, of Bradford, is situated at the corner of Henconner Lane and Town Street, Bramley.

Television: Big Push Planned

B.B.C. AND R.M.A. TO START CAMPAIGN

THE B.B.C. and the Radio Manufacturers' Association are launching an intensive campaign to extend the popularity of television.

F. W. Ogilvie, Director-General of the B.B.C., in a wireless talk appealed primarily to radio dealers for close co-operation. Television over here, he said, had reached a very high level, but they were only at the beginning of television as a nation-wide service. There would be continued development, he added, but there would be no change that would affect receiving sets for some years to come.

C. O. Stanley, chairman of the Television Committee of the R.M.A., said they had begun a campaign to make everybody television conscious; to show that the effort and money expended on launching television had not been wasted, but, on the contrary, has laid the foundation for a great new public service of entertainment and information. Television must continue to progress. Its service area must be extended. It must become a national service. In television—and we must thank the B.B.C. for the part they have played—we easily lead the world. We have the one and only television service.

A.B.C. TO OPEN AT STAINES

The New Regal at Staines, A.B.C.'s latest kinema, is nearing completion, and the opening is provisionally fixed for next month.

Built on the banks of the Thames at the side of Staines Bridge, the Regal has one of the most imposing sites in the Thames Valley.

Chaplin Reissues to Celebrate Birthday Week

EQUITY BRITISH CONTROLLING U.K. RIGHTS

GREAT BRITAIN and Ireland will participate in a "Charlie Chaplin Birthday Week," which is being organised in the United States and 19 other countries.

Chaplin's fiftieth birthday occurs on April 16 and the event will be celebrated by the issue of revised versions of 13 of his earliest comedies.

The United Kingdom rights of these subjects are controlled by Bernard Smith, of Equity British, who proposes to reissue these famous two-reelers to which a sound track has been added. In addition to the following films Mr. Smith is also considering the reissue of Chaplin's "Burlesque on Carmen," one of his earliest and most successful five-reel pictures.

According to Mr. Smith, the 13 original Chaplin comedies are:—

Robert Cummings and Helen Mack in I STAND ACCUSED (British Lion), which has been booked for a West End season at the London Pavilion, starting Feb. 6

"Champion Charlie," the story of the fortunes and misfortunes of a boxer.

"Charlie the Tramp."

"Charlie's New Job" (in this he obtains work as a painter and plasterer and is most ineffectual at it).

"Charlie's Night Out," a hilarious series of adventures, with Chester Conklin, in pleasure places;

"Triple Trouble," the adventures of a down-and-out.

"Charlie's Elopement" (he is here the dashing Romeo).

"Charlie the Perfect Lady" (his efforts as a female impersonator provide some of his best slap-stick).

"Charlie at Work" (he is again in his favourite employment, the building trade).

"Police"—this will be remembered as one of his best.

"Charlie at the Bank," in which he gets a job as a bank janitor and helps to foil a band of raiders.

"Charlie at the Show," the story of an innocent visit to the theatre which ends in uproar.

"Shanghaied," in which the little man finds himself on board a ship as a cook—and what a cook.

French Ban Refugee Film

The French Ministry of Foreign Affairs, acting under the personal order of Monsieur Georges Bonnet, last week informed the Paris office of the March of Time, Ltd., that their film, "The Refugee—To-day and To-morrow," which is at present being shown in 1,100 British kinemas as well as several thousand American motion picture houses, may not be exhibited in France. No reason for the ban was given.

"The March of Time" had prepared a commentary for its French version, which was a translation of the commentary appearing on the British copies of this film.

When this "March of Time" film was shown at the recent benefit première of "Stolen Life," the Bergner picture, the Marquess of Reading, appealing from the stage for funds for the refugees, remarked that he could say nothing so eloquent as the picture of the plight of refugees which the audience had just seen in "The March of Time."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ambush (Paramount)—American.	62 min. (A)	Gladys Swarthout, Lloyd Nolan, Ernest Truex.	Popular hard-hitting gangster melodrama. Story stereotyped, but character drawing original, atmosphere realistic and thrills exciting.	Very good two-feature programme booking. Safe for juveniles.
Blackwell's Island (First National)—American.	70 min. (A)	John Garfield, Rosemary Lane, Stanley Fields.	Gangster-cum-prison comedy melodrama. Acting crisp, direction resourceful and atmosphere vividly realistic. There are laughs and thrills in plenty.	Excellent mass and industrial booking. Nothing to harm youngsters.
Burn 'Em Up O'Connor (M-G-M)—American.	70 min. (U)	Dennis O'Keefe, Cecilia Parker, Nat Pendleton.	Mystery melodrama of the speed track. Story fantastic, but star team work good, thrills refreshingly ingenuous and comedy popular.	Reliable two-feature programme proposition for the masses and juveniles.
Charlie Chan in Honolulu (20th Century-Fox)—American.	67 min. (U)	Sidney Toler, Phyllis Brooks, Sen Yung.	Comedy crime melodrama, introducing a new Charlie Chan in Sidney Toler. Story more or less true to formula, support good and incidentals exciting.	Excellent general booking. Good for youngsters.
Great Man Votes, The (RKO-Radio)—American.	70 min. (U)	John Barrymore, Peter Holden, Virginia Weidler.	Domestic comedy drama of unusual character and design, but strong in popular humour and heart interest. Story and acting clever, dialogue polished and atmosphere convincing.	Attractive general booking. Safe for the family.
Held for Murder (International)—American.	58 min. (A)	Irene Rich, Conway Tearle, Mary Carlisle.	Murder melodrama presenting familiar story of mother love. Acting competent and atmosphere convincing.	Average two-feature programme booking for the not too sophisticated. Hardly suitable for children.
I Am a Criminal (Pathe)—American.	72 min. (U)	John Carroll, Martin Spellman, Kay Linaker.	Regeneration gangster melodrama, pivoting on a juvenile interest. Story good, acting competent, treatment intelligent, and atmosphere convincing. Feminine appeal strong.	Very good popular booking. Safe for the family.
***Me and My Pal** (Pathe)—British.	73 min. (U)	Dave Willis, George Moon, Pat Kirkwood.	Broad farcical comedy, illustrating the misadventures of a couple of nitwits, innocent stooges of road accident crooks. Star somewhat persistent, but supporting team work good, gags bright and staging ambitious.	Good comedy bet for the masses and youngsters.
***Outsider, The** (Associated British)—British.	91 min. (A)	Mary Maguire, George Sanders, Peter Murray Hill.	Medical romantic melodrama cleverly adapted from Dorothy Brandon's stage success. Story fictional but intelligent, acting particularly good and direction understanding. Feminine appeal strong.	Excellent general booking. Safe for juveniles.
Tarnished Angel (RKO-Radio)—American.	58 min. (A)	Sally Eilers, Lee Bowman, Jonathan Hale.	Reformation drama staged in the "Miracle Man" tradition. Story somewhat turgid but acting convincing and treatment resourceful. Mass appeal confident.	Good support for the majority of halls. Safe for youngsters.
Tom Sawyer, Detective (Paramount)—American.	56 min. (A)	Billy Cook, Donald O'Connor, Porter Hall.	Simple period juvenile detective melodrama, smoothly adapted from Mark Twain's famous novel. Good acting by youngsters, and refreshing period atmosphere.	Pleasant two-feature programme proposition, particularly for family audiences.
Torchy Gets Her Man (First National)—American.	68 min. (U)	Glenda Farrell, Barton MacLane, Tom Kennedy.	Quite a good example of the "Torchy" series, with the heroine tracking down a counterfeiter.	Sound general second feature. Suitable for juveniles.
***Vagabond Violinist, The** (RKO-Radio)—Australian.	83 min. (U)	Lloyd Hughes, Diana Du Cane, Alec Kellaway.	Familiar and rather overlong story of musician making good, while girl friend, understudy for prima donna, scores first-night triumph. Musical and comedy relief main selling angles.	Possible supporting feature for popular halls. Safe for youngsters.
RE-ISSUE.				
Healer, The	72 min. (U)	Ralph Bellamy, Mickey Rooney, Karen Morley		Originally reviewd in Kine., July 4, 1933.

* A British Picture.

REVIEWS FOR SHOWMEN

Blackwell's Island

First National. American (A). Directed by William McGann. Featuring John Garfield, Rosemary Lane, and Stanley Fields. 6,354 feet. Release date not fixed.

GANGSTER-CUM-PRISON comedy melodrama, presented with a breezy, infectious sense of burlesque. Humour cleverly applied gives new angle and entertainment to cast-iron basic theme. Graft, penal corruption and murder are ridiculed until Nemesis is served, and law and order triumphs.

Exaggeration is in the interests of moral stability and the universal box-office. Acting is, of course, crisp, direction resourceful, and atmosphere vividly realistic. Excellent mass and industrial booking.

Story.—Tim Hayden, a reporter, determines to bring about the downfall of Bull Branson, a racketeer, and his gang. Bull retaliates by getting Tim sacked, but he soon secures another job. Meanwhile, Terry Walsh, policeman brother of Sunny, Tim's girl friend, secures enough evidence to send Bull and his confederates to Blackwell's Island, a major prison. Bull, however, succeeds in pulling wires, and he and his henchmen smuggle out for an evening and bump Terry off.

Before he dies Terry names his assailants, and Tim gets sent to the same jail, so that he can investigate. He soon discovers corruption and, at the risk of his own life, co-operates with a new commissioner in the clean-up of graft. The last round is Tim's, he knocks Bull in the direction of the "chair." Romance between Tim and Sunny completes the programme.

Acting.—John Garfield is keen, alert and, when the occasion demands, subtle, as Tim Hayden; Rosemary Lane is a pretty and appealing Sunny, and Dick Purcell is true to type and tradition as policeman Terry. But best of all is Stanley Fields, as Bull. He is a Wallace Beery and Victor McLaglen rolled into one. Major support is virile and competent.

Production.—The producer has created a vivid, realistic atmosphere and authenticity of background gives additional point to the breezy undercurrent of burlesque. The actual plot and characters, too, are never far removed from actual fact.

Ridicule is the weapon employed to overthrow gangsterdom. Racketeers are given plenty of rope, and then brought down in circumstances that are supercharged with laughter and thrills. Once again America has illustrated her capacity to cash in universally on national virtues, vices and eccentricities. It is grand popular entertainment.

Points of Appeal.—Crisp story, boisterous comedy, realistic thrills, clever characterisation, smart direction, exciting and laughable climax, and first-class production qualities.

I Am a Criminal

Pathé. American (U). Directed by William Nigh. Featuring John Carroll, Martin Spellman and Kay Linaker. 6,619 feet. Release date not fixed.

REGENERATION gangster melodrama, pivoting on a juvenile interest. Saved by a small boy is its irresistible slogan. There is slightly more talk than action, and a strict observance of the obvious, but despite its self-imposed restrictions, it is first-class entertainment for the masses and the women folk.

Natural acting by a well-chosen cast, resourceful direction and convincing atmosphere more than offset thematic conventionalities. Very good popular booking.

Story.—Brad McArthur, a ruthless racketeer, finds himself charged with murder, although innocent of that particular crime. Circumstances are heavily against him, however, and District Attorney Lane determines to get a conviction. In order to win sympathy, Brad, at the suggestion of his own counsel, poses as a public benefactor. He gives away money to hospitals, and adopts Bobby, an orphan of the street.

Clint Reynolds, a publicity man, is engaged to put Brad over, but all he does is to steal Linda, Brad's girl. Optimism finally deserts Brad, and he jumps bail and makes for the great outdoors. Bobby accompanies him, but when the boy, whom he has now learned to love, is later in danger of drowning, he saves him at the cost of his own freedom. Complete reformation is suggested at the fadeout.

Acting.—John Carroll is well cast as Brad. He is a vital, competent actor, and has no difficulty in making reformation ring true. Martin Spellman is a likeable and talented Bobby; he, too, gives conviction to the ingenuous story. Minor rôles are in the safe hands of Kay Linaker, Lester Matthews, Robert Fiske, and Craig Reynolds.

Production.—Dialogue and action are about fifty-fifty, and the compromise adequately meets the demand of the popular story. Smart and eloquent cross-talk gives the drama a confident start, and this is followed up by a climax that is unostentatious in its showmanship yet vibrant with punch and human interest. Consolidating popular appeal are moral angles, and a particularly ingratiating juvenile element. The picture is cut to pattern, and the pattern, embellished with feminine interest, is box-office.

Points of Appeal.—Good story, intelligent treatment, human and juvenile angles, good title, feminine touch, graphic climax, and appropriate comedy relief.

Torchy Gets Her Man

F.N. American (U). Directed by William Beaudine. Featuring Glenda Farrell, Barton McLane and Tom Kennedy. 6,191 feet. Release date not fixed.

QUITE a good example of the Torchy Blane series. It has not perhaps the inventiveness and ingenuity of some of its predecessors, but it is definitely popular entertainment, well acted and amusing in its comedy moments. In this instance the persistent reporter Torchy helps her detective fiancé track down a counterfeiter.

Story.—Torchy Blane finds out that her detective fiancé, Steve McBride, has an assignment with a mysterious stranger, Gilbert. Actually Gilbert is supposed to be a secret service man sent to round up Bailey, a counterfeiter. He and Steve operate on a race-track where it is expected Bailey will pass dud notes. Torchy discovers what is happening through Steve's dumb assistant, Gahagan.

Suspicious of Gilbert, she tracks him and finds herself trapped; he turns out to be Bailey himself. Bailey plans to blow her and Gahagan up in a deserted house, but she is rescued in time by Steve, who has also tumbled to the deception.

Acting.—Glenda Farrell is perfect as the go-getting reporter, and Barton McLane a good foil as Steve. Willard Robertson gives a disarming performance as the crook posing as a police officer, and Tom Kennedy is amusing as the dull-witted Gahagan.

Production.—Picture opens brightly and keeps stringing along at a fair pace, but development is inclined to be rather too obvious and lacking in the intricacies of deduction which have characterised others of the series. However, it is mainly on the comedy side that it scores, and there are plenty of well-delivered wisecracks.

Racecourse sequences, with Gahagan running a crazy system that proves highly successful, provide excellent comedy.

Points of Appeal.—Stars and bright detective-type comedy.

Charlie Chan in Honolulu

20th Century-Fox. American (U). Directed by H. Bruce Humberstone. Featuring Sidney Toler, Phyllis Brooks and Sen Yung. 6,072 feet. Release date not fixed.

COMEDY crime melodrama, introducing a new Charlie Chan in Sidney Toler, and a worthy substitute for Keye Luke, former portrayer of Charlie's inquisitive son, in Sen Yung. Both put up first-class performances. The immense popularity of the series is safe in their hands. The plot on this occasion is slightly more complicated than usual, but good enough. Anyway, on selling angles alone, the film is definitely box-office. Excellent general booking.

Story.—Charlie Chan, the famous Oriental detective, is sent to investigate a murder on a boat off Honolulu. Duty tears him from a hospital just as he is about to become a grandfather. His son, Jimmy, precedes him unofficially, and he learns that the victim was about to collect sixty thousand pounds from July Hayes, secretary to a Shanghai business man.

The other passengers are Mrs. Wayne, a wealthy woman who turns out to be the victim's wife; Dr. Cardigan, an eccentric psychiatrist; Hogan, a little man in charge of a consignment of wild animals; Johnny McCoy; and Joe Arnold, a bogus detective. Captain Johnson, a taciturn man, is the skipper. All are suspect, and complications increase when Mrs. Wayne is strangled. Charlie is, however, equal to every emergency, and in the last hectic reel he pins the guilt on Johnson. His success is followed up by the good news that a grandson has been born to him.

Acting.—Sidney Toler preserves character without apeing Warner Oland, as Charlie Chan. He definitely earns the mantle. Sen Yung is eager and alert as Jimmy, and Phyllis Brooks and Claire Dodd register in contrast as the two women. George Zucco, Robert Barrat, Marc Lawrence and Richard Lane also contribute good character in support.

Production.—Domestic detail, scientific paraphernalia and wild-animal interludes represented by a docile, but nevertheless formidable-looking, lion, tend toward confusion in the first half, but once Charlie Chan gets really going things are cleared up with alacrity. Thrills, comedy and romance alternate vividly.

There may have been more convincing and clear-cut comedy crime melodramas than this, but few, it will be observed, with greater prodigality of interests and selling angles. Sidney Toler and his associates have certainly given a new lease of life to Charlie Chan. Technical work is, of course, excellent.

Points of Appeal.—Exciting, if complicated, story, very good cast, excellent staging, popular collation of thrills and humour, and box-office title.

Me and My Pal

Pathé. British (U). Directed by Thomas Bentley. Featuring Dave Willis, George Moon and Pat Kirkwood. 6,626 feet. Release date not fixed.

BROAD farcical comedy illustrating the adventures and misadventures of a couple of nitwits, innocent stooges of road accident crooks. A number of bright ideas are incorporated in the simple plot, and these in turn provide settings for the fooling of Scotch comedian Dave Willis.

The star, although resourceful, steals a little more of the limelight than he actually deserves, but thanks to unselfish team-work on the part of the support, equitable and laughable balance is, for the most part, preserved. Good comedy bet for the masses, particularly those north of the Border.

Story.—David Craig and Hal Thompson, partners in a carrier business, get involved in a slight road accident. Andrews, head of a gang of insurance crooks, sees in them a couple of likely stooges. He tricks them into working for him by telling them they will be acting for the police. An accident is arranged, but things go wrong and Dave and Hal finish up in prison. Andrews keeps up his kidding. Eventually Peggy, Dave's girl-friend, gets the lowdown, and she tells Dave. He then turns the tables on Andrews and his confederates in no uncertain manner.

Acting.—Dave Willis amuses in small doses as David. George Moon handles the small end of the stick with good humour as his partner Hal, and Pat Kirkwood makes happy and versatile, if fugitive, appearance as Peggy. Arthur Margetson, A. Giovanni, Robert Adair and Joe Warwick are good in support.

Production.—Crazy dealing with insurance assessors, police court scenes, prison hospital and concert sequences, a clever and appropriate act by Giovanni, the music-hall pickpocket, and a wild and effective chase on a revolving stage are comedy highlights, and the majority are amplified by spirited team-work. The only time the humour flags is when the stage is, for no particular reason, handed over to the star on his own. The technical presentation is first-class.

Points of Appeal.—Bright gags, good staging, happy team, potential star values, and good title.

REVIEWS continued on page 24

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REVIEWS—continued from page 20

Burn 'Em Up O'Connor

M-G-M. American (U). Directed by Edward Sedgwick. Featuring Dennis O'Keefe, Cecilia Parker and Nat Pendleton. 6,303 feet. Release date not fixed.

MYSTERY melodrama of the speed-track. The story is from the pen of Malcolm Campbell, and the staging is in the best M-G-M manner. In spite of the authority of the former and the technical skill of the latter, which, incidentally is responsible for a number of surface thrills, it is impossible to take seriously the basic plot. Cause is fantastic enough, but effect goes one better.

However, although it is an unwitting refutation of the statement "Seeing is believing," it still has mass appeal. In other words, it is a reliable two-feature programme proposition for the ninepennies and juveniles, those who don't stop to think before they applaud.

Story.—Jerry O'Connor, a go-ahead young man, determines to break into the motor-racing game. The lucky purchase of a midget car and a chance meeting with Jane, daughter of F. G. Delano, a builder of racing cars, put him on the right road. He signs up to drive for Delano and takes his mechanic pal, Buddy Buttle, with him. Jane resents Jerry's confident approach, but he refuses to accept her rebuffs.

Three of Delano's best drivers are blinded during races and killed, and the remainder of the team gets the wind-up. Buddy, however, subsequently does a bit of snooping, and he solves the mystery with Jerry's co-operation. In the last reel Jerry defeats the murderer, a doctor turned homicidal maniac, by literally driving blind in an all-important race. Romance with Jane is Jerry's well-deserved reward.

Acting.—Dennis O'Keefe has a breezy way with him as Jerry, Cecilia Parker is a proud and pretty Jane, and Nat Pendleton is amusing as Buddy, but the rest take their parts and the story a little too seriously.

Production.—To appreciate the picture to the full it is necessary to accept wild hysterical reaction on the part of jittery race drivers, men who are reputed to be tough, and the possibility of a temporarily blinded man winning a race at a mere one-hundred-and-sixty miles an hour. This is asking a little too much of other than industrial audiences and juveniles.

Points of Appeal.—Good work by popular stellar team, vivid shots of speeding, bright comedy relief, and pleasing romance.

Tarnished Angel

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Sally Eilers, Lee Bowman and Jonathan Hale. 5,289 feet. Release date not fixed.

REFORMATION drama, telling of a girl confederate of crooks who "sees the light" while filling, for expediency's sake, the rôle of hot gospeller. The play is "Miracle Man" in sentiment, and "Barnum and Bailey" in presentation, but with all its turgid fundamentals, it is not without heart interest and punch.

Clever acting and slick direction give veneer of conviction of hectic hypothesis. Good support for the majority of halls.

Story.—Carol Vinson, bogus night club decoy, is forced to make a hasty getaway when the place of her employment is raided. She is accompanied by Vi, her pal, and Eddie, Vi's boy friend. Cramer, a police lieutenant, follows in the hope that they will lead him to Checkers, owner of the night club, and fence for stolen jewels. With Cramer on their heels, the three are unable to get jobs.

When down to their last dollar they are attracted by a revival meeting, and the size of the collection prompts Carol to turn hot gospeller. With Vi and Eddie to assist her she puts herself over as "Sister Connie." Her eloquence attracts wealthy Mrs. Stockton, patron of a children's hospital, and Dan Bennett, a former light-fingered acquaintance, suggests that he, "Connie," Vi, and Eddie relieve the woman of her immensely valuable necklace. At first they agree, but their new environment finally gets them, and their complete reformation is brought about in spectacular circumstances. At the fadeout Carol picks up the threads of romance with Paul, a persistent young socialite.

Acting.—Sally Eilers gives a slick, yet gracefully graduated portrayal as Carol, alias "Sister Connie," and Ann Miller, a versatile singer and dancer, and Paul Guilfoyle adequately complete the threesome as Vi and Eddie. Lee Bowman is sound in the modest hero rôle of Paul, and Jonathan Hale is a willing object of amusement as baffled police officer Cramer. The support is satisfactory.

Production.—The melodrama is unadulterated hokum, but it is none the worse from the entertainment viewpoint for loudly proclaiming its moral wares. Its broad technique suits admirably the type of audience for whom it is intended. The principal players and director, too, are in harmony with its spirit. It carries belief while it lasts, and with it substantial appeal. Staging and detail very good.

Points of Appeal.—Versatile plot, popular sentiment, good thrills, attractive and popular cast, and provocative title.

The Great Man Votes

RKO-Radio. American (U). Directed by Garson Kanin. Featuring John Barrymore, Peter Holden and Virginia Weidler. 6,390 feet. Release date not fixed.

DOMESTIC comedy-drama, the fundamentals of which are paternity and politics. A scholastic vagabond is the connecting link. The mixture is, to say the least, quizzical, but in spite of its quaint irresponsibility it is not without the human touch. Sensitive acting, together with resourceful direction, converts the unusual into light entertainment of character and wide appeal.

John Barrymore puts over a clever performance in the lead, and so do Peter Holden and Virginia Weidler in juvenile rôles. Star values are additional bait for the box-office. Attractive general booking.

Story.—Gregory Vance, literary-minded product of Harvard, takes to drink when his wife dies, and blames his failing on rheumatism. His small children, Joan and Donald, retain their faith in their father and live for the day when he will practise his own high preaching. Circumstances compel them to quarrel with Dave, son of Iron Hat McCarty, the local political chief, and although Phœbe Ainslee, their schoolmistress, sides with them, they beat him up. They then run away to their mother's wealthy relatives.

At the same time McCarty has Gregory dismissed from his job as night-watchman. Subsequently McCarty learns that Gregory is the only voter in a key precinct and attempts are made to buy his favours. For the moment important, Gregory plays his hand in a way that benefits his children, his friends and himself, without loss of personal honour.

Acting.—John Barrymore has a theatrical part as Gregory Vance and he plays it in the grand theatrical manner. Peter Holden and Virginia Weidler are exceedingly clever as Donald and Joan; they accentuate the human angle; while Donald McBride is the very embodiment of political chicanery as McCarty. Supporting types are very good.

Production.—The story has dual themes; one illustrates the amiable eccentricity of the perverted pedant; the other makes amusing copy of the loopholes in the American electoral system. The task of merging both into popular entertainment is no easy one, but thanks to understanding and resourceful direction, and clever acting, the almost impossible is accomplished.

Good as John Barrymore is, it is the youngsters who do the trick. Juvenile appeal cements the high- and the low-brow. Although a new experiment in light entertainment, the picture can be sure of general approbation.

Points of Appeal.—Unusual story, clever acting, polished dialogue, neat dramatic and comedy twists, juvenile and human angles, good atmosphere and star values.

Ambush

Paramount. American (A). Directed by Kurt Neumann. Featuring Gladys Swarthout, Lloyd Nolan and Ernest Truex. 5,583 feet. Release date not fixed.

POPULAR, hard-hitting gangster melodrama, enacted by a strong and attractive cast, and told in circumstances that give full scope to its natural mobility of theme. There is good suspense, a hectic grand finale, in which 'plane and police car play an exciting part, and more than a hint at agreeable romance. In fact, just what the mass and industrial box-office ordered. Very good two-feature programme booking for the majority.

Story.—Charlie Hartman, a youth with an inventive turn of mind, allows himself to become the tool of crooks. A bank in which Charlie's sister Jane is employed is robbed of a considerable sum, and a number of people killed and injured. Mr. Gibbs, sinister gentleman, with a sense of humour, is the brains behind the gang. Other members are Randall and Sidney Blue, a couple of out-and-out villains.

When it becomes advisable for them to leave town, they get to work on Jane, and force her to engage a truck and driver. Tony Andres is the man. He soon tumbles to their game, and from thence on it is a battle of wits between him and Mr. Gibbs. Jane is on his side and, after much excitement, he, needless to say, wins.

Acting.—Gladys Swarthout, former opera star, acts with quiet resolution and conviction as Jane, and Lloyd Nolan and ex-comedian Ernest Truex are cunningly matched as Tony and Mr. Gibbs. Vigorous support comes from Roderick Crawford, William Henry and John Hartley.

Production.—Hero and master-crook are particularly well matched, and herein lies much of the melodrama's strength. Other attributes are keen direction and robust supporting characterisations. There is no flagging of interest, no pulling of punches, and no neglect of feminine interest. The biggest thrills are, of course, reserved for the climax, and this is as it should be. Slick technical work matches the keenness of the play's physical interpretation. It's right down the masses' alley.

Points of Appeal.—Rousing story, good cast, realistic thrills, subtle comedy, convenient footage, and exciting ending.

REVIEWS continued on next page

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The Outsider

Associated British. British (A). Directed by Paul L. Stein. Featuring Mary Maguire, George Sanders and Peter Murray Hill. 8,220 feet. Release date not fixed.

MEDICAL romantic melodrama presenting a vital yet tender portrait of faith's inestimable part in the correction of physical infirmity. Its hypothesis is presented in an effective if theatrical frame. The qualified and the unqualified do battle and the contest is so arranged as to establish compelling emotional conclusions.

Character drawing is outstanding, direction sensitive and technical presentation excellent. The parable is both entertaining and popular. Incidentally, screen and stage box-office inheritance is considerable. It is adapted from Dorothy Brandon's famous play. Excellent general booking.

Story.—Lalage Sturdee, beautiful young daughter of Joseph Sturdee, a famous surgeon, is at an early age delivered by a strange set of circumstances into the hands of a blundering bone-setter, and permanently crippled. Sturdee not unnaturally hates the unqualified practitioner, and his hostility is shared by leaders of the profession.

Ragatzy, an outsider with a genius for osteology, is sure that he can cure Lalage, and by a subterfuge gains her permission to try. Actually, it is her love for Basil Owen, a society youth, that compels her to hazard the experiment. Basil, however, subsequently lets her down, but Ragatzy takes his place in her affections, and their mutual love causes him to conquer her infirmity where other orthodox members of the profession had failed.

Acting.—George Sanders is extremely good as the foreign quack, Ragatzy. His accent is convincing and so is his spontaneous alternation of audacity and gentleness. Mary Maguire is Lalage, but she is less sure of herself, anyway, at first. Still, she gains character, poise and sensitiveness as the story progresses. She recovers equilibrium in time to co-operate with George Sanders in the putting over of a magnificent, memorable and emotionally stirring climax.

There is not a pin to choose between Peter Murray Hill, Frederick Lister, Barbara Blair and P. Kynaston Reeves in support, all are good.

Production.—Now and again there is somewhat unnecessary stressing of the foibles of the idle rich, but otherwise the director has handled his theme and his cast with a sure and satisfying appreciation of the theme's abundant dramatic quality. Natural emotional momentum is secured and it culminates with power and point in a climax of brilliant and disarming theatricality.

Charlatanism is shot at, but no more so than the bigotry of the medical profession. The scales are admittedly weighted, but only so far as reasonable dramatic licence will permit. The picture comes to the screen with a message, and what is more it delivers it in terms of engrossing box-office entertainment. It is a predestined winner.

Points of Appeal.—Holding, thought-provoking and entertaining story, first-class performances by principal players, fine climax, human and feminine angles and powerful star and title values.

Held For Murder

International Film Renters. American (A). Directed by E. Mason Hopper. Featuring Irene Rich, Conway Tearle and Mary Carlisle. 5,200 feet. Release date not fixed.

THIS murder melodrama presents the familiar story of the mother who falls in love with the guardian of her abandoned child. It is quite modest in presentation, but the application of the story nevertheless shows sufficient ingenuity to keep the interest steadily maintained, and at the same time provides for a series of dramatic situations which culminates with a gripping death-cell scene, with suspense of last-minute reprieve. Individual characterisations are good and the atmosphere convincing. Average two-feature booking for the not too sophisticated.

Story.—Joan Manners falls in love with a respectable lawyer, Steven Kennedy, but discovers he is the guardian of her abandoned child, Constance, while his closest friend, Schuyler Durkin, is a former lover. In an effort to clear her mother's name Constance is involved in a quarrel with Schuyler, and accidentally shoots him. Her mother, arriving on the scene, sends her daughter away, takes the blame and is herself accused of the murder. Despite Steven's defence, she is sentenced to the chair, but when all seems lost Constance returns and confesses. A last-minute twist, however, brings the inevitable happy ending.

Acting.—The cast brings back those once well-known names of Irene Rich and Conway Tearle, who play the parts of Joan and Steven with strong dramatic values. Mary Carlisle is attractive as Constance, while Kenneth Thomson is well chosen as Schuyler and William T. Davidson puts up a strong performance as the district attorney.

Production.—Fundamentally the story is far from new, but the handling of the thematic complexities enables new and vital interest to accompany the many dramatic situations. The love interest is strong, while the court-room and death-cell scenes are most convincing.

Points of Appeal.—Dramatic story, capable characterisation, good moments of suspense, love interest, and a good atmosphere.

The Vagabond Violinist

RKO-Radio. Australian (U). Directed by Ken G. Hall. Featuring Lloyd Hughes, Diana De Cane and Alex. Kellaway. 7,778 feet. Release date not fixed.

MUSICAL melodrama, telling of a musician's struggle to success, and his singer sweetheart's eleventh-hour triumph as substitute for prima donna. The play is set mainly against Australian backgrounds. Production is better than average, while comedy content is adequate. There is also a certain amount of appeal for the musically-minded. Passable supporting feature for popular halls.

Story.—John Ainsworth, a 'varsity youth, involved in a brawl over a cabaret singer, Ann, is sent down from Sydney University and disowned by his father. He is unable to find work, and finally drifts to a down-and-outs' "jungle." One night he saves a girl from jumping in the harbour. She turns out to be Ann. Together they face life with new hope. Their luck turns when a cabaret proprietor hears John playing the violin. He gives him a job. A famous impresario hears him play, and offers to take him to Europe.

Ann, thinking she is in the way of John's career, disappears. John makes a tremendous reputation in Europe as a composer and conductor. Then, learning that his father is ill, he accepts an engagement for an Australian tour with his new opera. Joe, his friend from the down-and-out days, runs into Ann accidentally and, unknown to John, gets her a job as the understudy to the opera company's prima donna. The latter throws a temperament on opening night, and Ann goes on to score a triumph.

Acting.—Lloyd Hughes turns in a sound, workmanlike job as John, but Diana Du Cane is inclined to overact as Ann. Alex. Kellaway is best of all in the comedy role of Joe.

Production.—The production work is quite good, although many of the situations are artificial and much of the sentiment is old-fashioned. Over-generous footage, too, could be curtailed. These faults apart, however, the film has its moments of popular humour and music. These should get it over with the not too sophisticated.

Points of Appeal.—The versatility of plot, music angle, and quota value.

Tom Sawyer, Detective

Paramount. American (A). Directed by Louis King. Featuring Billy Cook, Donald O'Connor and Porter Hall. 5,027 feet. Released June 12, 1939.

SIMPLE period juvenile detective melodrama, smoothly and unostentatiously adapted from Mark Twain's famous novel. Coincidence plays rather a large part in story treatment, but schoolboy exuberance and caprice do much to disarm criticism on this score. Billy Cook and Donald O'Connor are perfectly natural as Tom Sawyer and Huckleberry Finn.

There is a competent as well as attractive supporting cast. Staging is picturesque and true to atmosphere. Pleasant two-feature proposition, particularly for family audiences.

Story.—Tom Sawyer and his pal, Huckleberry Finn, are sent to spend the summer with their Aunt Sally and Uncle Silas Phelps, the local parson. Bruce Dunlap, a not too scrupulous local big-wig, wants to marry Tom's cousin, Ruth Phelps, but her father opposes the match because he knows that she is in love with Jeff Rutledge, a struggling young lawyer. Jupiter, Dunlap's stupid brother, is in Uncle Silas' employ, and one day Uncle Silas strikes him under provocation.

He leaves Jupiter for dead, and Dunlap substitutes the body of Jake, Jupiter's twin brother, who had been murdered as a result of being involved with jewel thieves. There is an attempt to pass the murder on to Uncle Silas, but while the trial is taking place Tom and Huckleberry discover ample evidence of Dunlap's villainy. Uncle Silas is acquitted, and his counsel, Jeff, marries Ruth.

Acting.—Donald O'Connor and Billy Cook work well in double harness as Tom and Huckleberry, Porter Hall is good as the unhappy Uncle Silas, and William Haade serves two masters effectively in the dual rôle of Jupiter and Jake. The support is strong in names and talent.

Production.—The main action takes place on a Mississippi steamboat, in a graveyard and in a local court, and constant change of scene colours effectively the simple, time-honoured tale. It is stern as well as whimsical, and agreeably true to character and period. The homely entertainment also has the definite advantage of title and author values. It should do well in family company.

Points of Appeal.—Engaging story, good dramatic twists, friendly humour, ingratiating juvenile angle, natural acting by young stars and good title.

REISSUE

The Healer

Pathé. American (U). Directed by Reginald Barker. Featuring Ralph Bellamy, Mickey Rooney and Karen Morley. 6,500 feet. Release date not fixed.

ORIGINALLY reviewed in the KINE., July 4, 1935, this picture was described as a tender, vital and spectacular emotional drama of altruism in the medical profession. Very good general booking was its classification. The description still goes. Added to its box-office value is the opportunity to cash in on the considerably increased popularity and pull of Mickey Rooney. In brief, it is a valuable reissue.

SHORTS OF THE WEEK REVIEWED

BRITISH LION (REPUBLIC)

S O S COASTGUARD. American (U). Twelve instalments. Average length, 1,710 feet. Release date not fixed.—Adventures of Lieut. Terry Kent, of the American Coast-Guard Service, in combating the schemes of an international crook, Boroff, who has contracted to supply Morovania with his deadly disintegrating gas for warfare. The steamer carrying smuggled raw materials sinks, trapping the hero and his reporter fiancée, who escape in time for her to be kidnapped by the gang, from whose clutches Terry rescues her.

The familiar technique is employed, but situations have been given a novel angle, and the old method of "cheating," by which the hero's dilemma is misrepresented at the end of each chapter to increase the suspense, has been dispensed with. Ralph Byrd is a manly and likeable Terry, Bela Lugosi an effective menace, Maxine Doyle undergoes all the traditional perils cheerfully as the fiancée, and there is a sprinkling of humour.

Thrills are fast and furious, and settings convincing Definitely a good specimen of its type.

BRITISH SCREEN SERVICE

SHEEP DOG. British (U). 1,380 feet. Directed by John Alderson. Release date not fixed.—First-rate interest short, depicting life of Welsh shepherd and remarkable sagacity of his three dogs. Film shows intimate glimpses of the shepherd and his helpers tending sick animals, finding foster-mothers for orphan lambs, climbing rough and dangerous slopes to see to the well-being of the flock. Dramatic highlight is the hunting and killing of a mad dog, but bit of film is scene in which canine hero feeds lamb with aid of baby's bottle. With fine rugged Welsh mountain scenery, animal interest and bright commentary this is an outstanding short of its kind, and should go down well with any type of audience.

EXCLUSIVE

ALL LIVING THINGS. British (U). Featuring C. H. Mulcaster and Catherine Lacey. 2,059 feet. Release date not fixed.—Cameo melodrama, telling of a famous surgeon, a firm believer in vivisection, who leaves unfinished a book he is writing on research following the saving of his small son's life by a dog. The treatment and acting are very pseudo-highbrow, while the story is obvious anti-vivisection propaganda. Feature for specialised halls only.

FIRST NATIONAL

†*MIRACLES OF SPORT. American (U). One reel. Release date not fixed.*—Magazine sporting short. Items interesting, and colour photography adequate. Safe featurette for most halls.

RAY KINNEY AND HIS HAWAIIAN ORCHESTRA. American (U). One reel. Release date not fixed.—Picturesque dance band short, with novel vocal intermissions. Useful fill-up.

PARADISE ISLAND. American (U). One reel. Release date not fixed.—Pictures of Jamaica with its banana and coconut plantations and range of Blue Mountains, which certainly make you want to go there. The commentary by Horace Shepherd is excellently spoken and phrased. Good interest short.

†*MECHANIX ILLUSTRATED. American (U). One reel. Release date not fixed.*—Magazine short photographed in colour, describing many interesting and entertaining facts. Good fill-up for all classes.

GEN. F.D.

THE BRITISH NAVY. British (U). 1,446 feet. Release date not fixed.—A day with the British Navy is the theme of this short. The camera is taken to sea from Malta, and the full curriculum is covered. Photography, compilation and commentary are excellent. Outstanding featurette.

INTERNATIONAL FILM RENTERS

CITY OF SNOWS. Polish. 715 feet. Certificate U. Release date not fixed.—An interesting subject, rather handicapped by musical background and commentary in poor English. Photography is good, especially the ski-ing sequence. Average filler for most halls.

M-G-M

†*SYDNEY—PRIDE OF AUSTRALIA. American (U). One reel. Release date not fixed.*—Fitzpatrick Travelogue covering Sydney Harbour and its picturesque environments. Commentary good, and Technicolor photography superb. Excellent featurette.

†*PENNY'S PICNIC. American (U). One reel. Release date not fixed.*—Pete Smith culinary novelty beautifully photographed in Technicolor. Excellent short for all classes.

PARAMOUNT

SUPER ATHLETES. American (U). 857 feet. Released June 12, 1939.—Comprehensive athletic short contrasting the methods of past and present champions. Photography and commentary excellent. Outstanding featurette.

PUDGY IN THRILLS AND CHILLS. American (U). 510 feet. Released June 12, 1939.—Antics on the ice provide the humour in this Betty Boop cartoon, and the gags and draughtsmanship are up to standard. Useful short of its type.

A DATE TO SKATE. American (U). One reel. Release date not fixed.—Lively Popeye the Sailor cartoon, illustrating the hazards of roller skating. Excellent short of its type.

SILVER MILLIONS. American (U). One reel. Release date not fixed.—Comprehensive featurette of the vast American salmon-fishing industry. Compilation, commentary and photography first-rate. Capital short for all classes.

GOONLAND. American (U). One reel. Release date not fixed.—Clever, breezy and unusual Popeye cartoon. Outstanding specimen of the popular series.

RKO-RADIO

THE MARCH OF TIME No. 10. Fourth year. Men of Medicine. American (A). 1,316 feet. Released February 6, 1939.—As this issue deals exclusively with the training of an American doctor for practice, and the controversy waging over medical service for the community in the U.S., audiences in this country may find that it does not possess as strong an appeal as previous numbers in the popular series. Intrinsically, however, it is excellent. The training of American doctors follows much the same lines as in this country, and audiences will therefore gather many interesting facts from the narrative.

RUSSIAN DRESSING. American (U). One reel. Release date not fixed.—Quite ingenious, farcical story introduces a swing band and singer. Music is tuneful, and the plot shows how a small-town dance-band leader manages to crash New York by disguising himself and his men as Russians.

STAGE FRIGHT. American (U). Featuring Leon Errol. Two reels. Release date not fixed.—Cameo comedy-drama with an original theme, good acting and slick direction. Very good short.

UNDER A GYPSY MOON. American (U). One reel. Release date not fixed.—Bright and volatile gypsy song-scena. Safe fill-up for the masses.

STYLES AND SMILES. American (U). One reel. Release date not fixed.—Variety short with a fashion parade setting. Sound novelty number for the majority of halls.

BEAUX AND ERRORS. American (U). Featuring Edgar Kennedy. Two reels. Release date not fixed.—Domestic comedy of a wife who cleverly turns the tables on a jealous husband. The star is in good form and guarantees many laughs. Very good comedy bet for all classes.

TECHNIQUE DISTRIBUTORS

DESERT BOY. Anglo-Egyptian (U). Directed by Victor Stoloff. 2,800 feet. Release date not fixed.—Slight story of dispute between two natives over ownership of palm tree serves to introduce interesting glimpse of life in an oasis town in the heart of the Egyptian desert. Film is acted naturally by a native cast, headed by Ali, a youth who reveals a pleasing film personality, but chief entertainment values lie in authentic pictorial record of customs and superstitions of primitive desert people. Most striking of these is the native belief in the evil eye of the Ghoula women: widows, from whom the population flee is dread. Photography gets most out of unusual background, but commentary is inclined to be high-flown and over-dramatic. Good featurette for audiences who will like this sort of thing.

ZETLAND BIRDS. British (U). 1,550 feet. Release date not fixed.—Excellent interest short, dealing with bird life in the Shetlands, which, being nearer to the Arctic circle than to London, possess many species that are not known in any other part of Britain. Beautifully and patiently photographed, and with a bright but instructive commentary, this is a first-class programme item for any hall.

REPORTER INVESTIGATES LIBERTY. British (U). 1,500 feet. Release date not fixed.—This is the second of the "Reporter" series, and it tackles with a fair degree of success the formidable job of assessing the width and limitations of freedom in the English-speaking democracies, contrasting our liberties with those of the U.S. Film is done in the "March of Time" manner. Hyde Park orators are shown exercising their freedom of speech, and a Fleet Street editor, in an interview, expresses misgivings over threats to Press liberty, while in America we are shown liberty threatened by Big Business and news reel cuts of strike riots. Whatever its sociological values, it is good entertainment that should hold most audiences.

THE TIME OF YOUR LIFE. British (U). 1,500 feet. Release date not fixed.—Novel interest subject in the "Animal Kingdom" series, in which Professor Julian Huxley discusses elementary aspects of the Time theory, and shows how there are two kinds of time: clock time and "inner" time. Time, he shows, is actually governed by the speed at which people and animals live. Thus time takes on an entirely different meaning for an animal that has a life span of months, from that of an animal which lives for fifty years. A fly, he demonstrates, can avoid a swatter as easily as the slower-moving human can step out of the way of an oncoming traction engine. Professor Huxley's commentary is always interesting, and makes light going of a very heavy and obtuse subject. Good filler for better-class halls.

UNITED ARTISTS

†*WANDERERS OF THE DESERT. British (U). One reel. Release date not fixed.*—Intimate travel short, beautifully photographed in colour, illustrating the life and habits of the Bedouin. Excellent featurette.

† In colour.

"KENTUCKY" IN TECHNICOLOR

The exterior sequences of KENTUCKY which 20th Century—Fox is trade showing to-day (Thursday) are claimed to be as lovely as anything ever seen on the screen. Filmed throughout in Technicolor, KENTUCKY is said to be sure-fire entertainment both for the beauty of its settings and the thrilling and dramatic content of its theme. The European premiere of this important subject will take place at the New Gallery on February 20. Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille, Karen Morley and Moroni Olsen head the distinguished cast.

John Carroll and Martin Spellman in I AM A CRIMINAL (Pathe), reviewed in this issue

PARAMOUNT TO MAKE FILM IN IRELAND

Zukor's Hint During Dublin Visit

BUT DENIES BUILDING RUMOURS

ADOLPH ZUKOR, Paramount chief, who paid a "whirlwind" visit to Dublin on Saturday, brought welcome news for Eire exhibitors, for it is almost certain that his organisation will shortly make an Irish film — perhaps more than one. He denied the rumour that Paramount were to establish a chain of kinemas in Southern Ireland.

Dublin-born "Tony" Reddin, Paramount's Director of Publicity, mentioned the probability of an Irish picture when he and Mr. Zukor paid an official visit to the Right Hon. Alderman Alfred Byrne, T.D., Lord Mayor of Dublin, immediately on arrival in Dublin.

Approached for confirmation Mr. Zukor told the KINE Dublin correspondent: "If we get the story we shall certainly make a film here. We now have a full unit located in England, and it will be easy to send them over to Ireland. Previously the big difficulty in making Irish pictures was the distance of the location from Hollywood and a full production unit."

When, later in the day, Mr. Zukor paid a courtesy call on the Eire Ministry for Industry and Commerce, Sean Lemass, it is understood that they discussed questions relating to an Irish film industry.

Mr. Zukor, who was accompanied by J. W. Hicks, junior, vice-president of Paramount; David Rose, managing director of the company in the United Kingdom; C. G. Dickinson, general sales manager, was introduced to the Lord Mayor by G. Ritchie, Dublin manager.

"Father" of the Industry

Before he left Dublin he was entertained at a reception organised by the trade in the Gresham Hotel, Dublin. A distinguished gathering, including the Lord Mayor, Stephen J. Shuttack and Tevis Wilson (representing American Minister John Cuhady), the American Consul General and Mrs. Balch, Film Censor James Montgomery, attended.

On behalf of Eire exhibitors, L. Ging, president, Theatre and Cinema Association (Ireland), presented Mr. Zukor with a clock in Connemara marble and an Irish blackthorn stick in commemoration of his visit.

The trade, said Mr. Ging, appreciated Mr. Zukor's visit, not only because he was the "father" of the industry, but because he was the first film chief who had thought fit to visit them in Ireland. Members of the trade noticed from time to time the visits of executive officials to England, but they had never found time to "call in on us in Ireland."

Mr. Ging congratulated Mr. Zukor on his choice in appointing their old friend "Tony" Reddin to such a high position in Paramount.

Paramount's Oldest Patrons

After mentioning their pleasure also at the appointment of Mr. Dickinson, Mr. Ging referred to the Irish "veterans" of the trade—Alderman J. J. Farrell, "Paddy" Whelan, Maurice Elliman and "Chris" Sylvester. Alderman Farrell and Mr. Elliman were, he said, the oldest patrons of Paramount in Ireland.

Replying, Mr. Zukor referred to the wonderful hospitality which had been extended to him in Ireland. It was of such a nature that he knew he could not receive in any other part of the world. He thanked particularly Lord Mayor Byrne.

Later, Mr. Zukor saw a pantomime at the Gaiety Theatre, Dublin, and was introduced to its "star," Jimmy O'Dea, who has just completed two pictures in England. He also saw a special midnight preview of Paramount's "This Man is News" at the Savoy, Dublin, where he was welcomed by Manager Hugh Margey and Publicity Manager John Lyons.

Exhibitors on Parade

The attendance at the reception included: Messrs. F. J. McDonnell, chairman and managing director, Green Cinema; J. J. Fagan and P. J. Whelan (Associated Picture Houses, Ltd.); Maurice Elliman, director, Metropole and Allied Kinemas; J. Hamilton, manager A.B.C.'s Adelphi; J. McGrath, manager Theatre Royal; J. R. Pearce (Irish Cinemas, Ltd.); T. J. Cogan (manager Carlton (Dublin), Ltd.); C. W. Chambers, director Capitol; Walter McNally, director R.K.O.; Max Elliman, manager, Corinthian; A. Elliman, manager, Metropole; Patrick Farrell, secretary, Dublin Kinematograph Company (1927), Ltd.; Ald. J. J. Farrell, chairman, same company; W. P. Cant (Southern Coliseum, Ltd.); C. Sylvester, Curragh Camp Cinema; Kevin C. McCourt, secretary, Theatre and Cinema Association (Ireland); J. McEntagert, director, Capitol Cinema; T. V. Garland (Irish representative, Paramount).

John Barrymore, Virginia Weidler and Peter Holden in THE GREAT MAN VOTES (RKO-Radio), reviewed in this issue

JUSTICES ON KINEMA VENTILATION

"A LOT OF ROOM FOR IMPROVEMENT"

IN a report presented to a meeting of Halifax magistrates last week the chairman of the Licensing Bench (J. Hilbert) said the Licensing Committee realised, from the public health point of view, that the ventilation system of kinemas, where patrons were allowed to smoke, was of far greater importance than the theatre of the past, where smoking was prohibited.

There was a lot of room for improved ventilation in some of the older kinemas. Three had installed a new system.

"The committee is treating this as a matter of urgent importance," he added, "and intends, where there is reasonable grounds for complaint, to call upon the owners to make the necessary improvements."

The report showed that Halifax had 14 kinemas, with a total seating capacity of 17,309.

BLONDELL AND CROSBY CO-STARRED

Universal's "East Side of Heaven"

Bing Crosby's leading lady in the Universal top-budget production, "East Side of Heaven," now ready to go before the cameras, is to be lovely, scintillating Joan Blondell. In full comedy support of this delightful new romantic team will be Mischa Auer, whose irresistible antics in recent Universal successes have put a girdle of mirth around the earth.

Directed by David Butler, "East Side of Heaven" promises to be a picture packed with melody, laughter and romance.

At the request of the star himself, John Burke and Jimmy Monaco, the famous song-writing duo, were signed by Universal to write the song numbers which Bing Crosby, the screen's greatest crooner, will put over in his own inimitable manner in the film. The four numbers which they have written and which, it is anticipated, will sweep the country with their catchy tunefulness, are called "East Side of Heaven"—from which the film title was inspired—"Beware," "Count to Ten," and "Sing a Song of Sunbeam."

Further details on the powerful cast being lined up for this production will shortly be announced by General Film Distributors.

NOVEL BOOSTS FOR BIG PICTURES

Fan Papers' Souvenir Issues

A spectacular object-lesson in the art of selling pictures to the public is contained in this week's issue of the two leading filmgoers' papers—*Film Weekly* and *The Picturegoer*.

Included with *Film Weekly's* 40-pp. issue is a free supplement of 16 pp., devoted to the release of "Marie Antoinette." Described as "a guide to the great M-G-M picture," this beautifully produced supplement has much interesting information about the film and its players, and the historical characters and events with which it deals. Intelligently written and discerningly illustrated, it not only acts as a powerful bait to see the film, but will undoubtedly add greatly to the filmgoer's appreciation of the screen story when he does see it.

In *The Picturegoer* a similar service is done for Paramount's "If I Were King" in a special 12-pp. section of this widely read paper. Here, again, the filmgoer is offered an impressive souvenir which cannot fail to make the Paramount picture widely talked about.

Journalistic tributes of this class are, perhaps, the most permanently effective publicity a picture can receive. They contain material which, presented in this dignified and authoritative style, must greatly increase the prestige of a film and its producer; and they do much to win the filmgoer's good will and thus build regular patronage.

TRADE AND CIVIC RECEPTION

Adolph Zukor's Visit

A cordial reception was given to Adolph Zukor in Belfast, where, with John J. Hicks, Jun., David Rose, C. G. Dickinson and Tony Reddin, he spent a few hours prior to proceeding to Dublin.

They were received at the City Hall by the Lord Mayor, who also attended a reception in their honour at the Grand Central Hotel later. At the reception, the Lord Mayor, Sir Crawford M'Cullagh, expressed the delight of the city that Mr. Zukor had paid them a visit, but was sorry that his stay was not longer.

Harry Wilton, president of the White Cinema Club, on behalf of the Trade, also offered a welcome and presented Mr. Zukor and members of the party with shillelaghs as souvenirs of their visit. Harry M'Mullan, the local representative of Paramount, had charge of the arrangements.

More Cheap Seats in Dublin

STEPHEN GREEN'S CHANGE OF POLICY

CHANGE in the policy of the Stephen's Green Cinema, Dublin, foreshadowed in the KINE some time ago, is now officially announced. The management state that in addition to first-run pictures to which the kinema had been virtually confined in the past, a number of selected films will be shown second run.

The price readjustment, hinted at by the chairman at the annual general meeting of the kinema, now comes into force. Under this a greater number of cheaper seats will be made available to the public. Prices are 1s., 1s. 4d., 1s. 6d. and 2s., with "bargain matinée" prices up to 5 p.m. on weekdays and 3 p.m. on Saturdays.

F. J. McDonnell, P.C., chairman and managing director, has stated that the kinema suffered from the shortage of outstanding American films.

EIRE IMPORTS FIGURES

Footage Down but Value Up

Although many new kinemas were built in Eire during the year 1938 imports of films dropped by over 360,000 lineal feet as compared with the previous year. This is revealed in the current trade statistics of the Eire Department of Industry and Commerce just released for publication.

During the 12 months ended December 31 last imports of films totalled 7,873,131 lin. feet as compared with 8,241,481 lin. feet during 1937. Value of the imported film, however, was £46,659, against £46,519.

During December last 529,762 lin. feet of film were imported into Eire, a drop on the figure of 684,893 lin. feet for the corresponding month of 1937. Imports in December were valued at £4,287, or £422 more than in December, 1937.

Dublin Snooker League

Stella Cinema team, from Rathmines, now leads the Dublin Kinemas' Snooker League with a total of 52 points. Their nearest rivals are Renters, with a total of 46, while next on the list come Warners (42) and Regal Rooms (40). Corinthian and Metropole teams hold the wooden spoon at the bottom of the League with 28 points each.

Stella are expected to increase their lead in the next round, in which they will meet the staff of the Metropole.

Gladys Swarthout in a scene from AMBUSH (Paramount), reviewed in this issue

MISSILES AT BELFAST SCREEN

£45 Damages Awarded to Kinema

THERE was a sequel to a scene in the Clonard Picture House, when, in Belfast Recorder's Court, a claim was made under the Malicious Damages Act by the Clonard Picture House, Falls Road, for £50 for malicious damage to the screen by a section of the audience during the screening of "Macushla," an Irish film, which deals with events at the Border. At a given signal a whistle blew and a large body of men in the audience rose and flung bottles of ink and tomatoes at the screen, with the result that the screen was completely destroyed and the curtains damaged.

W. J. Hogan, the manager, said that the whistle was sounded when a van containing smugglers was being driven over the Border and was stopped by Civic Guards. The attack was a preconceived act. It was not the first time that his screen had been attacked. The last time was when, in a newsreel, they showed an appeal for the Territorial Army. The Recorder awarded £45 damages.

G. Lodge's Enterprise

George Lodge, at the Imperial, Belfast, ran a "Lone Ranger" competition, for which he received no fewer than 7,000 entries. A largely attended midnight matinée of "Mad About Music" gave the Deanna Durbin film a great send off in Northern Ireland.

Belfast Function

Owing to the great success of the kinema ball this year, it has been decided to proceed further with the idea of an annual Trade family party. It will be on novel lines, comprising a dinner, dance and bridge for members of the Trade and their relatives.

The Belfast branch of the N.A.T.K.E. is hoping to hold its first dance in the course of the next few weeks.

Film Society Success

Belfast Film Society has more than the 550 supporters attending its shows than were required to make the venture a paying one. Indeed, so large is the membership that it has been decided to hold afternoon as well as an evening show at the Apollo. The Society is to run a special midnight show in aid of the Refugee Fund.

"FREE TO LIVE"

Dublin Manager Thanks Columbia

Columbia's "Free to Live," which recently concluded a première run at the Carlton Theatre, Dublin—a 2,000-seater—broke all records for the house.

The fact that Dublin has more first-run theatres than any other town in the British Isles adds emphasis to the box-office success of the film, which impelled manager Thos. J. Gogan, of the Carlton, to send Columbia this nice tribute:—

"I think it only fair to let you know that we had a most successful week with 'Free to Live.' Better still, we had nothing but praise from our patrons, who voted it one of the most delightful and best-acted comedies they had seen.

"As you know, I was not too optimistic about its box-office value, but all my doubts vanished after its first day's reception here, and it's a picture that should go over big with any type of audience. Exhibitors nowadays do not find it too easy to be 'free to live' so, give us more like this winner."

NOTTS MUNICIPAL KINEMA

A kinema seating 150 persons has been opened at the municipally owned gas undertaking office at Nottingham.

Separate entry is afforded from the street and the kinema is fully appointed for the presentation of sub-standard product.

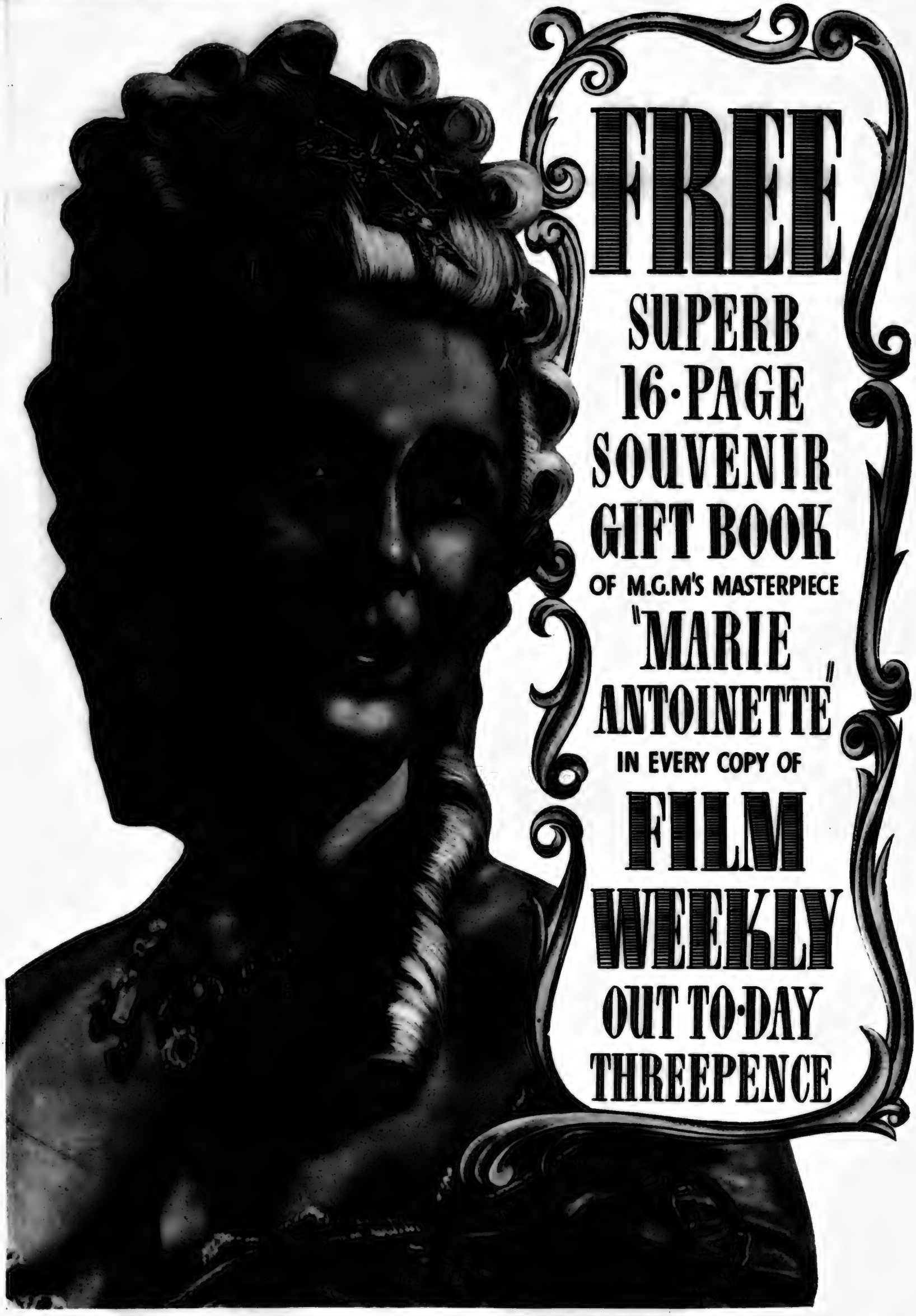
The opening programme was selected from the film library of the British Commercial Gas Association.

"WINGS OF THE NAVY"

Scenes from WINGS OF THE NAVY, a spectacular and topical picture which First National is trade showing at the Phoenix Theatre on Friday at 8.30 p.m. Air thrills, in which some 400 aeroplanes participate, combine with a human and domestic story, in which the leading roles are taken by George Brent and John Payne as brother aviators and Olivia de Havilland.

Just another example of service by Paramount to exhibitors—This lavish souvenir supplement of "IF I WERE KING" given free in "The Picturegoer," Feb. 2nd issue. Supported by extensive advertising in the National Press.

IF I WERE KING
A WORLD-ACCLAIMED
screen — the spectacular
packed with thrills and
RONALD COLMAN, at his
swashbuckling poet-adventurer,
in IF I WERE KING. The
—out Thursday, February 2, commemorates
wonderful Paramount film with a
Souvenir-Supplement—twelve pages
fascinating articles and beautiful pictures
how this film that cost a quarter of a
pounds and employed over 2,000
makes the whole story of a colossal
you must not miss. Another scoop in
Life Story of Hollywood's Queen of
Carole Lombard. There will be a
demand for this issue of
sure of your copy. Order
Lavishly Illustrated Supplement of
Paramount's Great Screen Triumph in the
PICTUREGOER
OUT ON THURSDAY, FEBRUARY 2 — PRICE 2d.



M-G-M do it again! This week's "FILM WEEKLY" contains a magnificent FREE 16-page Souvenir Gift Book of NORMA SHEARER'S latest triumph—"MARIE ANTOINETTE"—another example of Leo's AFTER-SALES BOX OFFICE SERVICE!

Edited by P. L. Mannock

KITCHENER SUBJECT FOR WILCOX

Hollywood Trip to Sign Star

AT DENHAM IN APRIL

A film based on the life of Lord Kitchener with the tentative title of "Kitchener of Khartoum," is planned by Herbert Wilcox.

Through the co-operation of Major-General Beith (Ian Hay), Director of Public Relations to the War Office, he is being accorded unique facilities for certain scenes in the picture, which will follow closely the true facts of the life of Lord Kitchener.

Herbert Wilcox will produce and personally direct the film which goes into production the first week in April at Denham, while Sir Robert Vansittart, who worked on the script of "Sixty Glorious Years," has agreed to write the story.

Mr. Wilcox left England on Saturday for Hollywood to secure the services of a world-famous English actor to play the title rôle. While there he will also finalise arrangements for Anna Neagle's first American film under his new partnership arrangement with RKO-Radio, Miss Neagle will follow in three weeks' time to commence work on this film.

INCREASED QUOTA DEMANDED

BRITISH PRODUCERS' MEMORANDUM

At a meeting sponsored by the British Film Producers' Association, attended by many of the principal British Film Producing Companies, the following resolution was agreed:—

That British Film Producers are unanimously of opinion that an increase in Quotas is necessary for the saving of the British Film Production Industry, and those present recalled that Producers had held during the passing of the Cinematograph Films Act, 1938, that the quotas were inadequate and were no protection to the British Industry, and this had proved so from experience since the Act had been passed.

A communication in the above sense has been forwarded to the Films Council of the Board of Trade and a Memorandum on the subject is being prepared and will be forwarded very shortly. The preliminary issue of this statement is explained by the association, which adds in view of the statements which have appeared in the Press it was felt that, pending the receipt of the Memorandum by the Films Council, they should be made aware of the opinion of British Producers.

LOST TERRIER HOLDS UP FILM

GEORGE KING SCRIPT TO BE ALTERED

George King announces that production of "The Face at the Window," featuring Tod Slaughter, John Warwick and Marjorie Taylor, at Beaconsfield Studios, has had to be put back a week for the amendment of the script, owing to the disappearance of Jimmy, his Scottish terrier dog, which had been cast for a part in the film.

His job was to rescue the hero, John Warwick, after he had been dumped in the Seine by Tod, and for months has been trained by Mr. King to leap into the Thames and drag a dummy corpse to the bank. Recently, Jimmy, unknown to his master, had a private rehearsal, and becoming entangled in the branches of a tree, was rescued by a fisherman. Taking fright, the dog immediately rushed away and has not been recovered, and as there is no time to train another dog, the script is now being amended.

Additions to the cast include Aubrey Mallalieu, Kitty Kirwin, Wallace Evernett and a comedy team of three—Leonard Henry, Billy Shine and Kay Lewis. Hone Glendining is cameraman and Philip Bawcombe art director.

TWICKENHAM REOPENS

FIRST OF TWELVE PRODUCTIONS

The Twickenham Studios have disposed of the receiving order and are now owned and operated by Studio Holdings Trust, Ltd. Forsyte, Kerman and Phillips, the solicitors to the trust, are managers, and Mr. Richards is secretary of the company.

A production has already been made in the studios under the new ownership; this is M. and M. Productions' picture, "No. 10, The Grove," which is first of a series of 12 to be made at Twickenham. M. and M. Productions is a new company formed by Harry S. Marks, with Esme M. Reed and Oswald Moor as co-directors. The production featured Donald Calthorpe, Winifred Evens, Helen Pollock, Avice Astair and Simon Lack, with Ernie Palmer on the camera and Rob Walters editing.

This is the first feature production to be made at Twickenham for over two years and will be welcome by the many former members of the staff who have been without employment throughout the period.

FILM AIR LINER HITS AMBULANCE

As the Warner-Bros. First National unit was filming the departure of a Royal Dutch Air Lines 'plane at Croydon, yesterday, the tail of the machine swung round and hit the side of a Twickenham ambulance hired to take part in the scene.

One of the tail fins was damaged and the 'plane had to be taken to a hangar for repairs.

And the title of the film in which the 'plane and 12 girl extras as passengers were taking part was—"Too Dangerous to Live."

"TRUNK CRIME" AT M.P.

Charter's second picture for release, also through Anglo-American, is "Trunk Crime," which starts at M.P. Studios, Elstree, on Monday. Leading rôles are to be taken by Manning Whiley, Barbara Everest and Hay Petrie, supported by Michael Drake, Thorley Walters, Eileen Bennett, Lewis Stringer, Ian Fulton, Tom Gill, J. Staddon, Ian Wilson and Pamela Sharp.

Direction is again in the hands of Roy Boulting, who will be assisted by Victor Gammon and Geoffrey Gabriel.

Two at Work at Ealing

Balcon's Hustle

Two Michael Balcon subjects, "The Four Just Men" and "There Ain't No Justice," are on the floor at the Ealing Studios.

A famous Battersea market thoroughfare has been built for "The Four Just Men," directed by Walter Forde. Through long lines of stalls, with their hissing paraffin lamps and milling crowds of shoppers, the cameras have tracked, craned and "panned."

Crowd scenes in any Walter Forde film are always thoroughly convincing and his expert hand was again in evidence on the set with over a hundred extras that included all the types of people to be seen any evening, any day, at a street market.

Anna Lee, Griffith Jones, Frank Lawton and Hugh Sinclair are supported by Ellaline Terriss (Lady Seymour Hicks), Francis L. Sullivan, Edward Rigby, Basil Sydney, Alan Napier, and Roland Pertwee.

"There Ain't No Justice"

Filming on "There Ain't No Justice" enters its second week. Studio executives who have seen the rushes are delighted with the work of the young director Pen Tennyson.

Jimmy Hanley plays a leading rôle, and the three new Ealing "discoveries"—Nan Hopkins, Jill Furse and Phyllis Stanley—have all put in some splendid work before the cameras and seem to have justified the interest shown by the national Press in their screen potentialities.

ALEXANDER KORDA RETURNS

Alexander Korda, who has been in Hollywood attending a meeting of United Artists, returns to England on Saturday to announce his future production plans.

First shots on "Thief of Bagdad" have already been made.

Zoltan Korda is cutting "The Four Feathers" and a rough copy will also be ready to show Mr. Korda at the week-end.

Director Herbert Brenon, cameraman Gunther Krampf, Otto Kruger and Mary Maguire photographed on the BLACK EYES set at Elstree, after shooting Kruger's last scene for the picture.

"Good-Bye, Mr. Chips" at Denham

SAM WOOD ON LAST SEQUENCES

Shooting will soon be completed on the third Metro-Goldwyn-Mayer British Studio's picture, "Good-bye, Mr. Chips."

The Brookfield School scenes have been finished and all that remains to go before the cameras are the romantic 1890 ballroom scenes where Robert Donat and Greer Garson dance together to the evergreen strains of Strauss, a railway station scene, some picturesque moments on a river steamer, and, finally, the last moments of the aged Mr. Chips.

Sam Wood and the Boys

Sam Wood, director of "Mr. Chips," has been keeping a paternal eye on a large family during the last few weeks. For his Brookfield School sequences, between 1,500 and 2,000 different boys have appeared in one or other of the costumes of the four main episodes of the picture, and the call sheet records a total of 4,500 individual calls to boys; 111 of these boys speak lines.

Mountain Scenes

The first romantic meeting between Robert Donat and Greer Garson, who have the leading rôles in the Metro-Goldwyn-Mayer British Studios picture, "Good-bye, Mr. Chips," was filmed by director Sam Wood this week.

The scene was a minute, rocky plateau high up on the mountains. Surrounded by swirling mist, that occasionally breaks to reveal ominous crags looming menacingly from the valley below, they sat before a tiny fire of scrubby mountain plants and waited for the mists to clear.

Important rôles in this sequence are filled by Paul von Hernried and Judith Furse, as the friends who accompany Mr. Chipping and Katherine on the romantic holiday which is followed by their marriage.

CADETS FILMED AT WALTON

"SWORD OF HONOUR"

A large number of actual Army cadets have carried out their drill on an exact reproduction of one of Sandhurst's parade grounds, one of several huge sets erected at Walton for Butcher's spectacular production, "Sword of Honour." Captain E. H. Goulburn, Grenadier Guards and Adjutant of the R.M.C., acted as adviser to Maurice Elvey, the director, to ensure absolute authenticity. These scenes lead up to the actual presentation of the Sword of Honour, awarded for exemplary conduct to the most deserving cadet of the term.

Goeffrey Toone plays Bill Brown, one of a certain number of Army cadets selected from the ranks. Together with Donald Gray, Patrick Parsons and Humphrey Morton, Toone is seen with the actual Sandhurst cadets in all the drilling scenes.

Little cameos of everyday life at the college have also been filmed, showing cadets in gaily coloured blazers and pill-box hats going to and from their sports on their cycles or "bog-wheels," as they are referred to at Sandhurst. A representation of the annual September parade of the Southern Counties Branch of the British Legion at the Royal Military College will be filmed.

KELLER UNIT IN IN INDIA

"WORLD WINDOW" SERIES

Count and Countess Keller, with a complete unit of technicians, cameras and cars, reached Bombay to-day, and will immediately set off on their 20,000 miles' tour of the Indian Empire to make the second "World Windows" series of Technicolor shorts.

Jaipur will be their first location for a picture to be entitled "Tiger Hunt."

The expedition has a strenuous programme ahead, including visits to Indian palaces and temples, to the jungle to film the denizens of the swamps, to the picturesque villages to portray native dances, fire-walkers and sword-swallowers, and to the Himalayas, Delhi, Simla, etc.

'Peace in Our Time'

Paramount Starts at Denham

Herbert Mason is to direct a Pinebrook production for Paramount, tentatively entitled "Peace In Our Time," which started at Denham on Thursday, with Valerie Hobson, Rex Harrison and John Loder in the leading rôles.

The opening shots of the film take place in a Paris apartment where an international group are meeting, and the action moves later through a newspaper office to the home of a reporter who is striving to disentangle the threads of diplomatic intrigue. Much of the action of "Peace In Our Time" will take place on a mid-European express between Paris and a troubled country cowering under the threat of war.

"Peace In Our Time" is based on a very successful French film, "The Silent Battle," and the script is by Rodney Acland and Wolfgang Wilhelm. Anthony Havelock-Allan is producer, Wilfred Arnold, art director, Harcourt Templeman, unit manager, and E. J. Holding, production manager.

EVELYN ANKERS FOR SOUTH AMERICA

This week 20-years-old blonde Evelyn Ankers starts for the Argentine journey to star in "La Hija de la Dolores" (The Daughter of Dolores), the first bi-lingual production to be made in South America.

Busy Days at Elstree

FOUR SUBJECTS IN HAND

At Elstree, producer Walter Mycroft, of Associated British Pictures, has four films in various stages of production.

The Jack Buchanan comedy thriller, "The Gang's All Here," is now being cut. "Black Eyes," held up twice by the illness of its leading lady, Mary Maguire, is now in its last days of shooting.

Walter Mycroft and Graham Cutts, who is to direct the series, are still busy searching for a boy to play the title-rôle in the "William" films.

Since the films were announced the studios have received over 500 letters from would-be "Williams" and their parents, while each day has seen 20 or more boys arriving for interviews.

Already some 40 boys have been tested, and Richmal Crompton, the authoress of the "William" books, spent an afternoon this week at the studio watching tests being made.

Preparations are also well in hand for the filming of "At the Villa Rose," the A. E. W. Mason mystery thriller, which is to start production at Elstree at the end of this week.

Director Herbert Brenon is now testing actresses for the part of Madame Dauvray, the wealthy widow interested in spiritualism, who is murdered at a seance, and also for the part of Celia, her young companion, who is suspected to be the murderess.

Keneth Kent, the well-known London stage actor, who made his screen début in "Queer Cargo" at Elstree, is to play Inspector Hanaud, the shrewd French detective.

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NEWS FROM ALL QUARTERS

Middlesex Bans Good Friday Films

ODEON'S NEXT: BLACKOUT MINSTRELS AT SHEFFIELD

Middlesex County Council on Thursday rejected by 46 votes to 35 a proposal to allow kinemas to open on Good Friday in those districts where Sunday opening is allowed.

Extensive alterations and improvements are being carried out at the Gaiety, Barrow-in-Furness, and a large neon sign has just been erected. New seats are being installed in the circle and more space is allotted for the comfort of patrons.

British Acoustic "Duosonic" is being installed at the Regal, Portland, by Mr. Herbert, the proprietor.

The Odeon at Middlesbrough is now nearing completion and is expected to be ready for opening on February 25.

"Bill" McDonald, manager of the Ritz, Parson Cross, Sheffield, turned to nimble account a half-hour's electricity "black-out," which started at 8 o'clock last Friday night. He got several people to give stage turns and ended up with getting bands of lads to indulge in community singing.

Manager's Film for U.S.

Among the gifts which the Mayor of Barnstaple (C. F. Dart) will take on his projected visit to Barnstable (Massachusetts) in connection with the tercentenary commemoration of the American daughter town this summer, will be a comprehensive film of Barnstaple, the preparation of which was arranged by Maurice Prince, of the Regal, Barnstaple.

At the Pump Room, Bath, on Friday in last week, Lieut.-Col. Victor Haddick gave a talk, illustrated by lantern slides, entitled "The Make-Believe World." Accompanying slides were produced by the technicians in the Denham Studios with the co-operation of Alexander Korda.

The new Regal Palace, East Ham, which in recent months has provided many different kinds of entertainment, including films, pantomime and twice-nightly variety, has been taken over by George Black, Jun., who is beginning a season of repertory with the Court Players, who opened on January 30 with "I Killed the Count."

Frank T. Thompson, who is well-known in the film circles, has decided not to reopen Golden Acre Park, the pleasure resort near the Leeds City Boundary this summer. He has taken this step to preserve the amenities of the recently opened Parkway Hotel.

"Spring Cleaning" at Sheerness

The Hippodrome, Sheerness, controlled by Lou Morris, is to be closed on February 11 until February 26. During this period the entire theatre will be redecorated, recarpeted and reseated. A new screen will be installed, and in all ways it will be brought into line with the modern super-kinema.

British Lion announce that the length of the Republic picture "Storm Over Bengal," starring Patric Knowles, Richard Cromwell and Rochelle Hudson, which was reviewed in last week's KINE., is 6,028 ft. and not 5,853 ft. as given on the Trade show synopsis.

B. W. Garrett, recently appointed manager of the Odeon, Faversham, has introduced (as Chief Mickey Mouse) a Kiddies' Corner in the columns of the *Faversham and North East Kent News.*

The Hippodrome in Charing Cross Road, W.C., is to be rebuilt and plans for this have been passed by the Westminster City Council.

DAMAGES AGAINST G.-B. IN LIVERPOOL

Action Due to Ladder Fall

As a result of the fall of a ladder outside the Gaumont Picture Theatre in Aigburth Road, Liverpool, in May last, when injuries were caused to two women, there were actions at Liverpool Assizes on Tuesday, January 31, against the Gaumont-British Picture Corporation, Ltd.

Altogether there were four claims. One was settled at £130 and costs; the second for £280 and costs; another was settled before it arrived in Court, and the fourth was settled for £100 and costs.

VICTOR FILM'S BIG AMERICAN LINE-UP

24 Features for Distribution

An important line-up of American product comprising no fewer than 24 features is announced by Victor Film Distributors, Ltd., in conjunction with Provincial Picture Productions, Ltd.

The rapid extension of this independent renting concern will necessitate the company moving next month into bigger premises in Wardour Street.

The first three subjects which will be Trade shown during the next few weeks will include "Clipped Wings," a thrilling drama of the air, featuring Lloyd Hughes and an all star cast.

This will be followed by "Stars Over Arizona," a stirring musical Western, starring popular Jack Randall, the singing cowboy. Next on the list comes "Phantom of the Air," a gripping radio drama with a big cast of popular favourites.

Among the remaining 21 features are "Where the West Begins," another Jack Randall musical Western, four Tim McCoy Western thrillers, entitled "West of Rainbow End," "Two Gun Justice," "Code of the Rangers," and "The Phantom Ranger."

These will be followed by four Tom Keene thrill-a-minute dramas entitled "God's Country and the Man," "Where Trails Divide," "A Romance of the Rockies," and "The Painted Trail." Six further Jack Randall subjects will include "Riders of the Dawn," "Danger Valley," "Land of Fighting Men," "Gun Smoke Trail," "Man's Country," and "Mexicali Kid."

Reb Russell and Revel, the marvel horse, will be starred in three features entitled "Lightning Triggers," "Range Warfare," and "Cheyenne Tornado."

Two stirring Western dramas starring Montie Montana in "Gun Smoke" and "Circle of Death" follow, and the present programme is completed with "The Sphinx," a gripping melodrama with an exceptionally strong cast.

A further important announcement with regard to another big line-up of features and shorts will be made by Victor Film Distributors, Ltd., in these columns during the next few days.

U.S. AMBASSADOR SEES "STOLEN LIFE"

Business Continues at Peak

"Stolen Life" business at the Plaza continues to maintain peak level, despite the bitterly cold weather of the week-end.

A brilliant audience of diplomatic, society and other notables attended the première of Elisabeth Bergner's Paramount subject, and the procession of celebrities still continues to stream to the box-office of the well-known Piccadilly Circus house. Among them have been Joseph P. Kennedy, American Ambassador, Lord Decies, Sir Walter Gilbey, Gordon Selfridge, Lady Moira Cavendish, Viscountess Esher, Sir Keith Nutthall, and Robert Sweeney.

Bergner fans get up betimes. The Plaza has now become accustomed to the 10 a.m. phenomenon of at least a hundred people waiting for the doors to open, and it is predicted that the business will be even bigger this week than in the opening seven days.

Regent, Brighton, Dance Hall

After extensive redecoration, refurnishing and the installation of ultra-modern lighting, the Regent Dance Hall at Brighton reopened last Friday with a gala dance featuring Joe Loss and his Band and the popular resident band of Syd Wyner.

Guests of honour were Noel Gay, of "Lambeth Walk" fame, and Louis Levy, of "Music from the Movies," Claude Hulbert, Edmund Gwenn, Ruby Miller, and Billie Milton.

Showing Next Week in London

Astoria.—"The Shining Hour" (M-G-M) and "Girls on Probation" (First National).
Carlton. — "Conflit" (European Film Dist.).
Curzon.—"Education de Prince" (United Curzon Corp.).
Davis, Croydon.—"That Certain Age" (G.F.D.) and "Blockheads" (M-G-M).
Dominion.—"It's In the Air" (A.B.F.D.) and "Free to Live" (Columbia).
Empire.—"The Citadel" (M-G-M).
Gaumont.—"The Cowboy and the Lady" (U.A.) and "The Gaunt Stranger" (A.B.F.D.).
Leicester Square. — "The Mikado" (G.F.D.).
London Pavilion.—"I Stand Accused" and "Come On, Leathernecks" (British Lion).
Metropole. — "The Shining Hour" (M-G-M) and "Escape from Yesterday" (Paramount).
New Gallery.—"Old Bones of the River" (G.F.D.).
New Victoria. — "It's In the Air" (A.B.F.D.) and "There Goes My Heart" (U.A.).
Odeon.—"The Ware Case" (A.B.F.D.) and "Service de Luxe" (G.F.D.).
Paramount.—"A Spot of Bother" (G.F.D.) and "Illegal Traffic" (Paramount).
Plaza.—"Stolen Life" (Paramount) and "Housemaster" (A.B.P.C.).
Regal.—"Submarine Patrol" (20th-Fox) and "Girls' School" (Columbia).
Ritz.—"The Great Waltz" (M-G-M).
Stoll.—"If I Were King" (Paramount) and "Housemaster" (A.B.P.C.).
Tivoli.—"Boys' Town" (M-G-M) and "My Lucky Star" (20th-Fox).
Warner.—"Angels With Dirty Faces" (Warner).

FIRST NATIONAL'S AIR PICTURE

Valerie Hobson and Conrad Veidt in SPY IN BLACK, a forthcoming Columbia-British picture

"Wings of the Navy"

SCREENING ON FRIDAY

TO climax the current season of First National's Trade screenings, D. E. Griffiths, managing director, will present one of the most important and interesting productions completed at the Burbank studios for many months. This is "Wings of the Navy," due for show at the Phœnix Theatre on Friday next at 8.30 p.m.

"Here is a picture which is not only spectacular to a degree, but offers a timely theme that cannot fail to arouse the keenest interest," Mr. Griffiths states. "'Wings of the Navy' deals with defence in the air, and with every nation concentrating upon the enlargement of its air force the picture offers a thrilling insight into the organisation and efficiency of the modern air armada. At the same time, it is entertainment in the fullest sense of the word, with a tensely dramatic story calculated to excite and enthrall."

Over Six Hundred Planes

For months readers of our daily newspapers have been hearing of the strides that have been made in air efficiency, and the need to consolidate our position in meeting strength with strength. Just what this entails is demonstrated vividly in "Wings of the Navy," since the picture takes every audience behind the scenes, and gives them a thrilling survey of how pilots are trained for service.

"Wings of the Navy" was made throughout with the unstinted co-operation of the Navy Department, and it is evident from the earliest scenes that no effort was spared to show audiences the "real thing." Six hundred planes of every size and every description and among them the newest and most formidable aircraft fly through exciting sequences.

Months were required to film some of these big scenes, and the story takes the audience from the earliest stages of a pilot's training, when he learns to fly one of the small seaplanes to the time when the pilot begins to navigate one of the giant ocean-going twin-engined planes. Practically every type of plane used by the Navy Department is seen during the course of the production.

Three Crashes

The story has been so written that it covers the life of the average navy flier from the beginning of his training to the time when as a veteran pilot he can take part in mass flights of huge seaplanes over thousands of miles of open ocean.

Much of the flying seen in "Wings of the Navy" has never before been presented upon the motion picture screen. For instance, in one scene no fewer than forty-four of the big twin-engined patrol bombers are witnessed in formation. There are also scenes of manœuvres and "crazy" flying, as well as breath-taking aerobatics superbly filmed.

It should be noted, however, that all these scenes form part and parcel of the story, and are not simply introduced for effect.

Human Story

"Wings of the Navy" tells a human story which, however, effectively transfers to the screen the spirit and tradition of courage. George Brent appears as an instructor at the Navy's school for fliers, to which his brother, John Payne, an officer in the submarine service, gets transferred. Brent has designed a new type of plane which he hopes to get the Navy to accept, but before he can pilot it himself he is plunged into a serious accident. Unknown to his brother, Payne resigns from the Service, and, as a civilian, arranges to make a test dive.

Olivia de Havilland appears as Brent's fiancee, who falls in love with Payne. The drama reaches its height in thrilling scenes in the finale, filmed on a most spectacular scale and offering the type of climax associated with First National's biggest hits. In addition to the players named, such popular artistes as Frank McHugh, John Litel, Victor Jory, Henry O'Neill, Regis Toomey, and Donald Briggs are seen in supporting roles.

Lloyd Bacon, specialist in spectacular action stories, directed this Cosmopolitan production.

ON THE SOCIAL SIDE

A.B.C. STAFF PARTY AT BRIGHTON

Mayor's Thanks for Trade's Generosity to Charity

NOTABLE tribute to the popularity of A. J. Sadler, general manager of the Astoria, Brighton, and of H. S. Chambers, who holds a similar position in regard to the Granada, Hove, was paid this week when the staffs of these two A.B.C. halls held their combined annual supper and dance at the Royal Pavilion, Brighton.

At the invitation of Mr. Sadler—who was heartily thanked for the admirable arrangements he had made for the party—the Mayor of Brighton (Coun. J. Talbot Nanson, J.P.) came on after a late engagement, and G. C. H. Dicker (A.B.C. area supervisor) made the journey from Canterbury that evening specially to be present.

The Mayor made cordial acknowledgment of the services so generously given by kinema people in the cause of charity, and in regard to the National Service scheme he expressed the hope that those "higher up" in the kinema Industry would see their way to give their employees the necessary facilities to enrol for this important national service.

P. G. Lundy (Savoy), senior manager on the whole of the A.B.C. circuit, Mr. Dicker and Mr. Chambers endorsed the main toast, ably submitted by Mr. Sadler, of "Continued Prosperity to Associated British Cinemas," with special reference to the managing director, John Maxwell, and the general manager, Arthur Moss.

Harry Jacobs (managing director, Curzon), James Lewis (assistant manager, Astoria), J. Kitchen (assistant manager, Savoy), and J. Wright (who was formerly at the Savoy, but is now at the Capitol, Horsham) were among the company.

G.-B. Midland Ball

This year's Gaumont-British (Midlands Divisional) Carnival Ball will be held at the new Civic Hall, Wolverhampton, on Friday next week, February 10. Dancing will take place from 8 p.m. to 2 a.m., and the music will be provided by two leading dance bands.

Tickets, 5s. each, may be obtained from all G.-B. theatres in the Midlands area, the profits going to the G.-B. Benevolent Fund.

W.E. Aids Blind Fund

A successful dance was held by the Western Electric Co., Ltd., at Cricklewood, on Friday, January 27, in aid of the Greater London Fund for the Blind. F. W. Wort performed his duties as M.C. and kept everything going with a swing.

As a result of the dance, £5 will be handed to the Greater London Fund for the Blind.

Ritz, Woking, Party

Last week the Ritz, Woking, held their second annual staff party, when over 75 members of the staff and their friends sat down to dinner, which was followed by dancing, games and competitions. Mrs. Campbell, the café manageress, was in charge of the catering arrangements, and among the guests welcomed by S. E. Pascoe-Williams (Ritz manager) was B. H. Clifford (Area Checker, A.B.C.), Mrs. Williams and Gordon Stanley, the theatre organists.

NYMAN ON EDUCATIONAL FILMS

Complementary to the exhibition of old and new kinema apparatus, stills from the principal contemporary productions (British and foreign) in educational and entertainment subjects, now being held in the Central Library, Manchester, K. A. Nyman, president of the C.E.A., on Friday night gave an address at the meeting held under the auspices of the local branch of the British Film Institute Society. The audience included a sprinkling of local exhibitors.

Mr. Nyman emphasised that the film could be instructive as well as entertaining, but the exhibitor should not be asked to turn his kinema into a seminary or a chapel. In consequence of the system of censorship, the modern child need have no fear that what was shown would shock its parents.

LEEDS TRADE'S GIFT OF AMBULANCE

Paramount Concert to Swell Funds

Brilliant success attended the charity concert at the Leeds Paramount Theatre to provide a motor ambulance for the Leeds General Infirmary. The bill was headed by Jack Buchanan, who had journeyed from London for the occasion accompanied by Fred Emney and a number of other colleagues. Cecil Chadwick, at the Wurlitzer organ, accompanied the numerous turns.

In expressing thanks from the stage, Mr. Prendergast paid a tribute to Mr. Buchanan on the sacrifice he had made in attending at his own expense to help the cause. He mentioned how the idea of the effort formulated in conversation with Harry Hopkins and C. P. Metcalfe, and he added his quota of appreciation to Leslie J. Harris, manager of the Paramount Theatre, who had secured from his directors the use of the hall, to Gerald Cohen, for organising the entertainment, to Sidney Caverson, and the rest of the committee including Lucas Hutchinson, J. Goldman, C. B. Hurwitz, T. Shayler, C. H. Whincup, Arthur Cunningham, A. P. Thurston, and Edgar Isaacs.

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EFFECTS OF POOR POWER FACTOR

HOW KINEMA COSTS ARE AFFECTED

By Cyril Sylvester, B.Sc.

NOW that the lighting and power plants of most kinema theatres are connected to A.C. supply mains, theatre managements, when making comparisons of charges for energy supplied, find that two and two don't quite make four; that some are paying more for their energy when, on paper, they should be paying less. It is an old story, a story in which the bogy *power factor* has an important part. Since I have met several managers to whom the question of power factor is not quite clear it will not be time wasted if I explain how a poor power factor affects kinema theatre energy costs.

D.C. versus A.C.

The value of power supplied to a direct current circuit is the product of the applied voltage and the current flowing in the *direction* in which the voltage acts. This also holds good for alternating current circuits, but only at any particular instant of time. Should the current flow in a direction opposed to that in which the applied voltage is acting, the circuit will be giving energy back to the supply system. Such energy is known as wattless energy and, although it does no useful work, it must be paid for; this because a certain amount of money has been expended in generating it.

Taking an extreme case in point, we will assume that a theatre load is one of capacity alone. Here the power factor is zero, since the mean power over a complete cycle is zero. It can be explained in this way. During the quarter-cycle when the voltage is increasing from zero to a maximum the capacity takes a charging current and energy is stored. During the next quarter period, when the voltage is falling from maximum to zero, the capacity discharges and the energy is restored to the supply system. During the complete cycle, therefore, the net amount of energy received from the supply system is zero.

In this way it will be seen that, if a circuit contains either inductance or capacity, the mean power expenditure is not given by the product of the voltage and amperes; it is only when the circuit is non-inductive, or when the capacity exactly neutralises the inductance, that the mean power is given by the product of voltage and amperes, as in the case of direct currents.

Apparent Power

The product of voltage and current in A.C. circuits is known as the apparent power. It is always expressed in volt-amperes or kilovolt-amperes, the symbol being kVA. In direct currents the product is expressed in kilowatts, the symbol being kW. The term power factor is used to express the relationship between the mean power or the *true watts* and the apparent power. That is:—

$$\text{Power factor} = \frac{\text{Mean power}}{\text{Apparent power}} = \frac{\text{True watts}}{\text{volt-amperes}} = \frac{\text{kW.}}{\text{kVA.}}$$

To illustrate this we will assume that we have a load of 100 kW. at a pressure of 500 volts. In a direct current system the full-load current input would be:—

$$\frac{100 \times 1,000}{500} = 200 \text{ amperes}$$

With an alternating current, at unity power factor the current would also be 200 amperes; but, since unity power factor is rare, it is likely to be greater than 200 amperes. At 0.8 power factor, for instance, the kVA. input would be 125 and the current 250 amperes; at 0.67 power factor the current would be 300 amperes. In this way, at 0.67 power factor, the cross-sectional area of the supply cables would have to be based on a current of 300 amperes instead of the 200 amperes which would be required at unity power factor.

Assuming inductance to predominate in the theatre circuits, it may be said that the power factor is numerically equal to the cosine of the angle of lag of the current behind the applied voltage. That is, if the current lags by 30 degrees the power factor is cos. 30 degrees = 0.866; for a lag of 45 degrees the power factor is 0.71, the resistance of the circuit then being equal to the reactance. Or:—

$$\text{Power factor} = \frac{\text{Resistance}}{\text{Impedance}} = \cos. \theta.$$

Measurement of Power

To measure the power in alternating current circuits a watt-meter must be used. This instrument, which is illustrated at W in the sketch, depends for its action on the

Continued at foot of column 4

The Observation Window

Pioneer Apparatus at Manchester

A COLOUR PROJECTION FILTER

"Infra-Black" and "Ultra-White"

WHEN I was in Manchester a fortnight ago I took a preliminary look at the preparations being made in the magnificent Central Library for the "Art of the Kinema" exhibition now being held there. Stills and apparatus of various kinds were no view, including a big range of projection equipment, much of it of historical value.

THE earliest model is a magic lantern invented in 1640 by Athanasius Kircher, down to some of the projectors of the last two or three decades—the Urban Bioscope projector of 1910, the Kamm machine of 1914, the Will Barker projector of 1912, and the latest G.B., Kalee and Gebescope projectors being on show.

THE National Film Agency, of Manchester, loaned a projector made in 1894, which the following year was demonstrated in Buckingham Palace before the then Prince of Wales, later King Edward VII. In showcases are presented cartoons and stills from the leading British and foreign films of recent months. The exhibition was arranged by the Manchester branch of the B.F.I.S.

THE abstract of a process for projecting a subtractive colour film in correct lighting (No. 493,869) stands in the name of I.G. Farbenindustrie A.G., in a recent list of group abridgements issued by the Patent Office.

IN projecting subtractive colour films, the abstract says, a film is used which has been copied so that it shows in daylight a correct distribution of colour, and there is placed in front of the projection source of light a filter which makes the resultant spectral distribution the same as that of daylight. With a pure carbon arc, a blue filter of the following composition is necessary: Toluidine Blue .29 gram and Fast A and Violet A .029 gram per square metre of surface. With wick carbons, a light yellow filter is used. The filter may be placed between the film and the picture screen, but if a liquid filter is used, it may be placed between the source of light and the film.

THE novel term "infra-black" is used in a paper in the *Journal of the Television Society*, which describes in detail the E.M.I. transmitting system. The term is used in referring to the synchronising signals, which, of course, have a modulation less than the minimum picture modulation, or black. The reverse of this term is "ultra-white," which might be used if the synchronising pulses had a higher amplitude than white, which is, however, not practicable. Actually in the radiated signals, the synchronising pulses have zero value, and black is represented by 30 per cent. of the maximum high-light signal.

THE negative method of transmission was also considered, in which zero signal represented white, and maximum signal the synchronising pulses. In addition, however, to theoretical objections, chiefly from the point of receiver design, practical tests showed that interference gave rise to breaking up of the whole picture, due to the effect of the interference upon the synchronising pulse; with the existing system, of course, interference causes merely white flashes on the picture. Another convenience of the present system is that the synchronising pulses fall in the necessarily curved bottom bend of the transmitter characteristic, which would be unsuitable for vision transmission.

A PROJECTOR for all widths of film is one of the exhibits at the Leipsig Spring Fair, to be held from March 5 to 10, standard films as well as sub-standard.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Western Electric sound apparatus is installed in the Grand, Southport, where it operates with Kalee projectors

SHIP CARBONS

PANTOCHROM PROCESS EXPLAINED

LENTICULAR FILM IN A BIPACK

DETAILS are given in *Kinotechnik* of the newly developed Agfa Pantachrom colour process. This is a modification of the former bipack process, in which the front negative provided the blue-green image and the back film the orange-red, the negatives being printed upon a double-coated positive, the emulsions of which were dye-toned to complementary orange-red and blue-green images.

In order to obtain three-colour rendering from a bipack, a lenticular film is used for the front component, and by means of a two-colour filter, separate green and blue images are produced on the front film. The filter itself is not, however, green and blue, since red transmission is necessary for the production of the red image. The two sections of the filter are therefore respectively green + red = yellow, and blue + red = magenta. The front film registers no red, being sensitised only to green, while the rear film is, of course, red-sensitive.

Reversal of Negative

The front film is handled by a normal reversal process, and the back film developed to a negative. In copying, the rear negative is printed on one side of a special double-coated positive material, and, as before, toned blue-green; on this emulsion is also printed the sound-track. In order to separate the blue and green images of the front negative, the dye-bleaching process is used, in which positive dye images are obtained from a positive original. The positive stock, therefore, carries on its second side a double emulsion layer: the lower emulsion is a red-sensitive silver-bromide emulsion containing a yellow dye, the upper layer is unsensitised and contains a magenta dye. Both dyes are of such a nature that the sensitivity of the emulsion is unaffected, and in subsequent handling of the film cannot diffuse in the layers.

The Printing Process

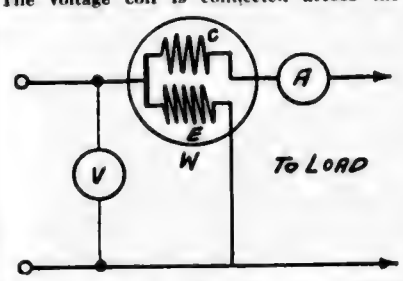
The lenticular film is printed on this double emulsion layer in an ordinary printer, except that a special lamp is used, and filters ensure that the green separation is printed in the magenta layer, with blue light, and the blue separation in the yellow layer with red light. Since the final image is subtractive, the structure of the lenticular raster vanishes.

Both layers after normal developing and fixing contain silver negative images; the silver is dissolved in a bleaching bath, leaving on one side superimposed positive dye images in magenta and green, and giving, in conjunction with the blue image on the other side, a three-colour subtractive picture.

Poor Power Factor

Continued from column 1

force established between the voltage and current coils, marked E and C respectively. The voltage coil is connected across the



full supply pressure, and the current coil is in series with the load. The coils are so arranged that the current in the pressure coil is in phase with the pressure, so that the force established between the coils is proportional to the power, so that the deflection is a measure of the true mean power.

To measure the power factor the voltmeter V, and the ammeter A, are connected as shown. We will now assume that the power input is 10 kW, that the ammeter reads 25 amperes and the voltage is 500. Then:—

$$\text{Power factor} = \frac{\text{true watts}}{\text{apparent power}} = \frac{\text{true watts}}{\text{volt-amps.}} = \frac{10 \times 1,000}{25 \times 500} = 0.8 \text{ Power factor.}$$

BUSKING FOR PUBLICITY

Dressed in fancy costumes to resemble the characters in the film, these buskers toured the streets of Bristol to announce the screening of ST. MARTIN'S LANE (A.B.P.C.) at the King's and Whiteladies' kinemas. The street parade was originated by managers E. C. Webb and C. Ledger jointly.

Buskers on Parade in Bristol

MANY ANGLES IN "ST. MARTIN'S LANE" DUAL EFFORT

A FEATURE of an extensive exploitation campaign arranged by E.C. Webb, of the King's, and C. Ledger, of Whiteladies, two Bristol theatres, for "St. Martin's Lane" (A.B.P.C.) were three buskers who toured the city on the Friday and Saturday before the playdate and on the Monday when the film was opened. Dressed in fancy costumes to resemble the buskers in the film, they wore hats on the front of each of which was the title of the picture.

Before they started out, while playing in front of the King's, a more realistic effect was created by Mr. Webb, who induced some of the costers who sell in Old Market Street to bring their barrows up to the theatre in order that they could be included in a photograph. The result was a very effective street scene, and the photograph was reproduced in both the local evening papers.

One thousand counter and table mats bearing a photograph of Charles Laughton giving a toast were distributed to public-houses belonging to Messrs. Simmonds, the brewers, each having the names of the two kinemas upon it. Tie-ups were arranged with all of Boots' local branches in connection with electric razors, and with 30 barbers' shops, the angle being that it is better to get a good shave by means of a mirror than to try to shave like Charles Laughton by looking at the back of a frying-pan. There were attractive window displays at four music shops, and in the window of Smart's, the furnishers, a miniature theatre was on view, with the four buskers, as they appear in the film, on the stage.

Large cut-outs appeared in the foyers of both theatres, and the direction arrows bearing the title of the film were put to good use both outside and inside the houses. Mr. Webb had large cut-out heads of both Charles Laughton and Vivien Leigh on the canopy of the King's, and special blocks were used for increased advertising by the two theatres in all the three local papers.

FLOWER GIRL AND DUCHESS IN ONE

"Two Faced" Attendant in Newton Abbot Street Stunt

SINCE he took over the management of the Odeon, Newton Abbot, G. M. S. Dennyss has not been idle with his publicity ideas.

For the recent screening of "Pygmalion" (General F.D.) he made use of the intense local interest in the leopard that escaped from Primley Zoo at Paignton. Handbills and Press advertisements were worded: "A Leopard Escaped from Primley Zoo, Paignton. . . . But what about the 'Pyg' and the 'Lion.' . . . You will find them with 'Ma' at the Odeon. Next week 'Pygmalion.'"

Mr. Dennyss adopted a novel idea for the "Flower Girl to Duchess" angle. He designed a dress which was worn by an attendant, so that, if viewed from the right, she appeared as the flower girl, and from the left, the duchess. This girl caused considerable comment when she mingled with the crowd on market day and distributed leaflets which read: "From Flower Girl to Duchess. . . . Would you miss Bernard Shaw? Would you Miss Pygmalion? Not . . . Likely Miss Odeon To-day." Window tie-ups were arranged at several stores in the main street.

Another recent screening at this theatre was "Sixty Glorious Years" (RKO-Radio), and by an intensive Press campaign Mr. Dennyss found a local couple who had been married for "Sixty Glorious Years." A tie-up with a local garage resulted in the loan of a car and the couple made a "ceremonial" visit to view the film. This produced large Press write-ups and photographs in all the local papers.

For "Thank Evans" (First National) the racing angle was stressed, with sandwich-men carrying the following: "Favourite Brags . . . Winning Spills . . . Double Gags . . . Treble Thrills . . . Thank Evans." An astute dodge was that the name of the theatre, etc., was placed on the reverse side of the above, so that it was necessary to turn round and take a second look at the boards before being able to fathom the message.

—R.A.F. Gives Thanks— to "Kinema"

Another instance of the valuable assistance given by kinemas in stimulating interest in the Services and of the latter's appreciation is this letter received by Lionel Cole, manager of the Majestic, Blackburn, from the C.O. Royal Air Force, Manchester, in connection with his recent exploitation for "Test Pilot."

"My Commanding Officer, Squadron Leader C. E. Norris, has asked me to express to you the gratitude he feels to you for the publicity which you so kindly afforded the recruiting for the Royal Air Force.

He asks me to inform you that responses are already coming in due to your kindness, and he further asks me to state that he is bringing to the notice of the proper authorities at the Air Ministry this very generous gift of your publicity.

(Signed) E. STANLEY CLARKE, Squadron Leader, R.A.F. Recruiting Depôt, Manchester.

"Invisible Organist" Intrigues Birmingham Patrons

SKILFUL ADAPTATION OF COMPTON CONSOLE

AN ingenious stunt enabling the Compton organ to be played by a remote-control console was operated with outstanding success by manager Fletcher during the fortnight preceding the return of "The Invisible Man" (General F.D.) at the Apollo Picture House, Birmingham. Audiences had the peculiar sensation of hearing organ interludes, *but there was no organist seated at the imposing console.*

This remarkable effect was created by the skill and ingenuity of Mr. Fletcher, who constructed a skeleton organ console—two keyboards, pedal board, expression pedals and all essential controls—which was parked behind the console of their Compton organ. A cable consisting of over 300 wires connected the hidden console to the corresponding controls on the visible one, permitting the hidden console to be played in exactly the same way as the Compton.

Mr. Fletcher stunted this for two weeks, the first effort being "Radio Buxomburg," a skit on the station of similar name, during which members of the audience were invited to inspect the organ chambers whilst the "invisible man" was playing, to satisfy themselves that it was the organ they could hear and not records. During the second week, the regular organist was invited to play the first few notes of half a dozen tunes, which were completed by Mr. Fletcher from the hidden console.

In each case the staging was the same. The stage door banged, the curtains screening it waved about as a spot was focussed on it. It was then announced (by mike from the hidden console) that "The Invisible Man" would shortly be shown, and to give patrons an idea of what they would see, the musical interlude would be played by an invisible organist. To the accompaniment of suitable remarks about the difficulty of walking without being able to see one's feet, the spot was moved across the stage and down the stage steps to the organ console, the lights and stage door, etc., being worked by wire and pulley arrangements from the hidden console. Mr. Fletcher's great pains in working out the stunt was suitably rewarded, for the interludes were received with enthusiastic acclamation at each performance.

Wearing this novel "Flower Girl and Duchess" costume devised by G. M. S. Dennyss, this Odeon attendant attracted a great deal of attention to the screening of PYGMALION (G.F.D.) as she walked through the streets of Newton Abbot

KIDNAP REWARDS AT CANTERBURY

R. C. Overs' Enterprise

Special play on the title of the film "Kidnapped" was made by R. C. Overs in his exploitation for the 20th Century-Fox feature of the Friars, Canterbury. Two weeks ahead of playdate, teaser slides were projected on the screen, while in the local Press specially worded advertisements headed "Kidnapped" were inserted in the lost and found columns.

This angle was elaborated on with large printed notices headed: "'Kidnapped'—£50 reward," pinned on the kinema's notice-board. Again, emphasis was given to this angle by special newspaper contents bills worded: "Freddie Bartholomew kidnapped," which were displayed in the streets by local youths, who also carried small announcements on their backs.

As is usual, Mr. Overs made a fine show of cut-outs from the renters' pictorials on the front of the house and in the vestibule, cut-outs of Freddie Bartholomew and Warner Baxter dominated a large setpiece. Tie-ups with Goulden's Library on the book angle and the Crystal Cleaners advised shoppers of the screening.

Link-up with Churches

Mr. Overs made sure that widespread publicity was given to the screening of "From Manger to Cross" in the right quarters by addressing over 200 letters—50 of them singly typed and signed to specially selected persons—to local clergy, religious societies and schools. They had the desired effect, for in a number of church magazines mention was given to the religious film and several parties from schools attended performances.

A suggestion of the nature of the film was conveyed in a foyer display built-up a week prior to the playdate in an alcove made to represent a stable. An 8-ft. high cross and a replica of the manger, containing a life-size doll, were laid out in attractive style with art cards and stills.

Discreet slides were projected and a silent trailer only was screened, as it was considered in preference to any preview scenes.

Civic Praise for "Blockade" in Barnsley

W. Wallace, of the Alhambra, Barnsley, who, a few months ago, took over the managership, has now settled down, and recently staged his first big exploitation effort, the subject being United Artists' "Blockade."

Some time in advance of playdate, splash advertisements were taken in local newspapers, together with editorials, and on the opening night, in response to Mr. Wallace's letters of invitation, civic heads of the town, including the Mayor, Town Clerk, Borough Treasurer, Medical Officer of Health, and prominent A.R.P. with other representations attended the show. Their appreciative comments were duly given a great deal of prominence in the local Press.

BIG PRESS CAMPAIGN AT TORQUAY

For "Sixty Glorious Years"

Ronald J. Brunt, Odeon, Torquay, planned his campaign for "Sixty Glorious Years" (RKO-Radio) on a Press build-up consisting of advertisements starting as early as two weeks before playdate, culminating in a big splash on the Saturday before opening.

On the Saturday prior to the second week Mr. Brunt achieved what has never before been accomplished in the town, a double composite page. In spite of this great space announcements and write-ups were continued on other pages.

Tableaux were arranged at vantage points throughout the theatre, depicting Anna Neagle through the years from a young queen to an aged monarch; extra sandwich-men paraded the town at busy times of the day, and through the co-operation of the Education Officer 22 schools were contacted and their pupils sent to see the film.

RADIO FOR "ALF'S BUTTON"

Hawtin Circuit Activities

H. T. Rudd, circuit supervisor to the E. K. Hawtin's circuit, arranged a very fine window display in conjunction with "Alf's Button Afloat" (G.F.D.) at the Forum, Cannock.

The material for the display was supplied by Bush Radio Co., together with various models of their product which were exhibited in the foyer and the theatre's window.

Mr. Rudd announces that he has transferred his office from the West End, Wolverhampton, to the Forum, Cannock, this being due to the expansion of the circuit which is to take place in the near future.

PUBLICISING A LOCAL STAR

Guildford Link-up with Michael Redgrave

Michael Redgrave's associations with Guildford and district were the means of gaining much publicity for the screening of the star's film, "The Lady Vanishes" (M-G-M), at the Playhouse, Guildford.

Many weeks before the showing of the film Henry Mills made a framed display of Michael Redgrave's photograph, together with a cutting from a London daily paper which related the star's rise to fame, mentioning that he was one-time language master at Cranleigh School, near Guildford. A fortnight before the screening a note appeared in the news columns of the local Press drawing attention to the star's connection with the district.

On the Friday before the playdate all the usual advertisements carried the heading "Late of Guildford Repertory Company, Michael Redgrave in 'The Lady Vanishes.'" In the news columns appeared a photograph of the star together with an account of his life history.

TELLING NURSE

Farnham Showman's Stunt for Short

The special screening of a short feature dealing with work of the district nursing association at the Regal, Farnham, was capitalised by Stanley E. Perkins to provide widespread publicity for the theatre.

All the nursing organisations in the district were circularised, and the association's bills were prominently displayed in all parts of the surrounding neighbourhood, while during the week prior to the screening Mr. Perkins made special announcements from the stage. The novel nature of the film combined with the fact that the Regal has always been connected in many ways with local V.A.D. and nursing work brought this County Cinemas' hall well to the front.

"STRIKING" PUBLICITY IN HULL

R. Roberts' Novel "Three Comrades" Boost

Patrons attending the Regis, Hull, during the week prior to the showing of "Three Comrades" (M-G-M) were presented with a box of matches bearing the telephone number of the kinema and a request to ring up the manager.

Many people responded, and in return for their curiosity were given full details of the film by Reynolds Roberts. In addition to this novel stunt, Mr. Roberts had three private cars touring the city and carrying cards bearing the words: "Not as fast as 'Baby,' the car of Robert Taylor, Franchot Tone and Robert Young in 'Three Comrades,' but as reliable as their performance at the Regis next Thursday, Friday and Saturday."

"ALEXANDER'S RAGTIME" SPECIAL

Southall Newspaper Throwaway

A novel throwaway in the form of a four-sheet newspaper was used by F. Mobbs as an effective boost for "Alexander's Ragtime Band" (20th Century-Fox), at the Dominion, Southall.

This carried photographs, news stories, list of players, Press Comments, etc., and over 1,000 copies were distributed by local newsagents. Contents bills outside the various newspaper shops announced, "The Alexander Special," "Latest News of Big Film."

The local branch of Woolworths arranged a very striking window display, in which central position was given up to a large cut-out of a drum with crossed drum sticks. The end of each stick carried a photograph of one of the leading stars in the film. In the foreground was a realistic set-piece representing an orchestra pit and members of the band.

"Marco Polo" at Cheltenham

A very attractive foyer display was made at the Gaumont, Cheltenham, by E. A. Gislingham, when he was showing "The Adventures of Marco Polo" (U.A.). Occupying the whole of the wall by the side of the staircase leading to the circle was a set cut in the shape of an Eastern doorway, through which could be seen a wide expanse of sea, with a ship in full sail in the distance. In front of the doorway stood a life-size cut-out of Gary Cooper as Marco Polo. Cleverly illuminated, the setting was most effective.

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AROUND LONDON with the SHOWMAN

MODEL SECURES PUBLICITY

A detailed model of his theatre, made by two local lads, was featured by Eric Snelling in an unusual display in the Guernsey Gas Co. showroom for PYGMALION (G.F.D.) at the Regal. Teaser slides, and a slogan competition were used as supporting items in the successful campaign

UNSEEN ORATOR AT LEYTON: TWO INTERESTING STUNTS FROM EAST HAM: IMPROVEMENTS IN MILE END: MUSICAL PUBLICITY AT HOUNSLOW.

SOME managers who have had stage experience and are on good terms with their audiences, make short speeches from the stage when they want to draw special attention to an outstanding feature coming to their theatres.

L. Allcroft-Harding, of the Leyton Ritz, improved on this idea recently when advertising "If I Were King" (Paramount). In the renter's campaign sheet he came across a verse which took his fancy, and he made a gramophone record of this, which was played over the non-sync. three times a day the week before the film's arrival. As one of the features ended, stage and house lights dimmed and a hand-written slide was thrown on the screen with the words: "Your attention, please!" As it faded a rich voice came from the loudspeakers saying:

If I were King—Ah, Love, if I were King!
What tributary nations would I bring
To stoop before your sceptre and to swear
Allegience to your lips and eyes and hair!
Beneath your feet what treasures would I fling!
The stars should be your pearls upon a string;
The world a ruby for your finger ring,
And you should have the sun and moon to wear—
If I were King!

The message concluded with mention of the film and its stars, spoken as a pictorial slide of Ronald Colman was shown. The effect of the voice in the darkened theatre was most striking and created a deep impression.

Mr. Allcroft-Harding was on the stage for some years before entering the film business and has broadcast on several occasions—from Savoy Hill when the B.B.C. was there, as well as from Cape Town and Johannesburg. This experience proved invaluable in the execution of the stunt recorded above, the cost of which, it may be mentioned, was negligible.

East Ham Patrons "Gonged"

L. E. Pinder is finding that top-line variety is popular at the Premier, East Ham, where the programme when I called included, besides the usual film features, an excellent variety bill.

Mr. Pinder has recently installed in the theatre's crush-hall an interesting mechanical model to draw attention to coming film attractions. It consists of a large cut-away panel showing a fairy-tale view of a mediæval village of crazy houses. In the foreground stands a large model of an old-time town-crier, swinging his bell and apparently in full cry, for his mouth and eyes move in unison.

Under a waving scroll carrying the slogan: "Something to shout about!" was another scroll containing four narrow panels in which appeared the titles of films for the next four weeks. By a simple and inexpensive electrical device at the back of this ambitious scena, the working parts of the figure were kept in motion and lights behind the wording were flashed off and on, while a gong sounded every time the man swung his bell.

Forest Gate Scoop

Those districts of London associated (directly or indirectly) with forests seem to have done well with their publicity for First National's "Robin Hood." Last week I recorded an effort from Leyton, which adjoins Epping Forest—this week I noted a fine piece of exploitation in Forest Gate (now well out of the wood).

S. Lawrence, a showman of considerable experience, who has been in charge of the remodelled Regal—now renamed the Rio—scored a fine publicity scoop by obtaining the actual Robin Hood bow, dagger and slippers of Maid Marian used in the production of the legend of Sherwood, and having them displayed, with appropriate billing matter, in the window of Fletcher's furniture store, not far from the Rio. This stunt was linked with a competition arranged in connection with the film by *Film Pictorial*, who offered prizes for the best statements of why Errol Flynn was the best exponent of Robin Hood, and publicity for this contest and for the display was placed in the hall's foyer, where a selection of modern furniture, shown as a reciprocal courtesy to the furniture firm, made a brave show.

Modernising in Mile End

Since Nat Grossman took control of the Mile End Palladium a few months ago he has been busy brightening the hall and introducing all sorts of features calculated to heighten its appeal to residents in the district. The vestibule, stairs and corridors have been repainted in bright tones of cream and green, and an arched alcove over the main entrance has been made the site of a large poster-board, which is flood-lit after dark. Spaces around the lobby have been improved by the application of decorative advertising panels of various sizes and several styles, and, hanging over the main entrance so that departing patrons can see it is a large, enormous board carrying the homely message: "We trust that you have enjoyed the entertainment, and hope to see you again next week."

This creates good will and invites regular patronage. Mr. Goodman has overhauled his outdoor billing, cultivated the local Press and extended good will towards the local authorities and the traders of the neighbourhood. The result of these efforts is that his box-office takings and receipts from sales of chocolates, etc., are soaring and a better class of patron than formerly is being attracted to the hall.

Ealing Strikes Up the Band

An arresting display was made by Jack Smith, of the Forum, Ealing, to advertise the run of "Alexander's Rag Time Band" (20th Century-Fox).

Running the full length of the canopy, some 50 ft. long and 8 ft. high, was a pictorial streamer with representations of Tyrone Power and Alice Faye dominating announcements concerning the film. Towards one end, a cut-out model of a dance band was illuminated to present a silhouette effect, and, in addition, the whole of the display was flood-lit. The Forum stands in a prominent thoroughfare, and is the stopping place for public vehicles, and the show looked very effective at night time and was a centre of interest to the passers-by.

While at the Forum I had another interesting insight, but in this case to another side of showmanship. Mr. Smith, with pardonable pride, invited me to see the heating and ventilation plant, which through the good workmanship of his chief operator, Mr. Stephenson, must be one of the cleanest and most orderly places of its kind. Everything was brightly burnished, pipes all painted, and the floor spotless. I was not surprised to hear that the tidiness and cleanliness of the place had been favourably commented upon by the inspectors of the licensing authority. To my mind, it was another instance of showmanship, but one which the public did not see, although the spirit that animated the work must be reflected in the good management of a well-conducted house.

Pulling Power of Posters

If I might paraphrase a well-known advertisement, I think that T. Pacey, of the Royalty, Ladbroke Grove, had adopted for his publicity the slogan "Every poster tells a story." Unlike many vestibules, the house has not a welter of advertisements and other publicity matter, but, on the contrary, announcements of forthcoming films are confined to the essential details only. The title of the feature film of the following week is stressed by its being shown in an illuminated panel.

I should like to emphasise the pleasing appearance of the vestibule, for it is evident that Mr. Pacey is imbued with the belief that first impressions are everything. The well-lighted foyer, the absence of flamboyant advertisements and the general atmosphere of good management makes a lasting impression on the patron. And that, one will agree, is showmanship.

Old Friend in New Guise

The adoption of slides to boost a film is one of the oldest forms of exploitation, but G. W. Sutherland, of the Savoy, East Acton, put the idea to a modern use when publicising "St. Martin's Lane" (A.B.P.C.).

During the week prior to screening Mr. Sutherland made use of a number of slides bearing teaser announcements, which were shown at varying times during the course of the programmes. The announcements made references to the earlier rôles of Charles Laughton and ended with a cryptic remark to the forthcoming film.

There was a colourful touch in the lobby display advertising the film, for the cut-out set-piece depicting Charles Laughton "busking" before the theatre queue was treated with ingenious lighting and positioning, producing an arresting appearance.

Amateur Talent Popularity

As a change from the usual Friday night variety at the Coronation, New Southgate, A. W. Batt ran a "Go-as-you-please" contest last Friday and was overwhelmed with would-be performers eager to qualify for the three prizes offered.

While running "Blockade" (U.A.) recently, Mr. Batt invited patrons to contribute to a fund for sending foodships to stricken Spain. Nearly £6 10s. was raised in this way.

The 10 ft. window of Frames Tours, Ltd., was the site of this bright display arranged by William Parkinson, publicity manager of the Philpot circuit for THE CHALLENGE (U.A.), at the Rex, Coventry

"Blockheads" on Tour

In his publicity for the M-G-M comedy feature, E. Basil Lucocq, of the Broadway, East Ham, fastened upon the fact that "Blockheads" was the last film made by Laurel and Hardy before they dissolved partnership. Besides issuing special posters on this theme and putting out cut-outs of the comics' heads, he engaged a couple of hardened individuals to dress the part and perambulate the streets impersonating the two comedians.

As part of his campaign for "Boys' Town" (M-G-M) he contacted several Roman Catholic schools in the locality and pointed out that Spencer Tracey portrays the character of a priest. This secured the interest of the authorities concerned.

South Norwood Activities

Jack F. Martin has been steadily building business at the South Norwood Odeon since he took control a little over a year ago. He has been concentrating lately on lobby and house-front displays of all kinds, and I noticed several interesting pieces of publicity in his vestibule.

In a glazed alcove originally intended as a confectionery kiosk he had, against a maroon velvet curtain background, coloured stills in frames around a small cut-out set showing May Robson and Tommy Kelly as they appear in "The Adventures of Tom Sawyer" (U.A.) and this film was further advertised elsewhere by a three-fold screen and a large notice-board both containing coloured stills from the production. Near the pay-box were a couple of boards bearing photogravure reproductions of costumes of 1845—the period of the story.

A useful fitment on one wall was a pair of glazed frames containing L.P.T.B. time-tables, an aid to patrons which one would expect to find more often in kinema vestibules.

Music from the Movie

Donald Shave, of the Regal, Hounslow, concentrated entirely on the musical angle in his publicity for "Alexander's Ragtime Band" (20th Century-Fox). A week before showing he borrowed from the local radio store an imposing 50-guinea radiogram which was installed in the first-floor foyer and connected to a loudspeaker concealed in flowers in the centre of the front vestibule. The instrument played eight records automatically, which permitted all the music from the film to be played continuously daily.

Patrons entering or leaving the theatre were at once curious, and looking up to the direction from where the sound came, saw a large notice: "You are listening to music from 'Alexander's Ragtime Band,' showing here all next week." At the close of the show and immediately after "The King," the song "Alexander's Ragtime Band" was played rather loudly, and judging by the smiles and interest of the patrons as they were leaving the stunt was well worth while.

Additional publicity was obtained through Long and Co., the largest of the local music dealers, who showed in their window a cut-out display measuring 6 ft. by 5 ft., surrounded by instruments and music. This cut-out was also showing in the Regal foyer a week before presentation.

Young Chaplin Critics

Those of us who were picturegoers in the days when Charlie Chaplin was at the height of his fame are apt to forget that a generation is now arising which knows not the great little man.

David Darragh bore this in mind, however, when he screened "Modern Times" (U.A.) to members of the Mickey Mouse Club at the Penge Odeon. He arranged a competition with prizes for the best opinions on this near-silent film, the winning boy and girl receiving a toy aeroplane and a sewing set respectively.

Woking Traders Aid "Robin Hood"

MANY ANGLES ADOPTED

A comprehensive campaign of local trader tie-ups was organised successfully by S. E. Pascoe-Williams to publicise the screening of "The Adventures of Robin Hood" (First National) at the Ritz, Woking.

A local sports shop exploited the health and physical training angle by plugging the archery aspects of the film with bows and arrows and modern archery equipment. Another shop window display that attracted much attention was that arranged by a prominent tobacconist who made a striking display of stills, art cards and special announcements and stressed the slogan that "Robin Hood" was an amazingly good film and that patrons' enjoyment would be increased by smoking the tobacco stocked by this establishment.

Local booksellers also gave full co-operation and helped greatly to boost the film by arranging full-window displays of the book.

Another film to receive valuable support from Woking traders was "There's Always a Woman" (Columbia), for which bakers, a furniture dealer and local gown shops tied up on the angle that when "There's Always a Woman" in the home there are articles to be bought at the respective establishments.

Poor Entertained in Hartlepools

G. H. Barker, of the Forum, created great interest in the Hartlepools by some fine publicity in connection with "The Adventures of Robin Hood" (First National).

In co-operation with Mr. Sage, president of West Hartlepool Chamber of Trade, Mr. Barker entertained all the children of the Cripple Children's Home and they enjoyed a matinée performance with hundreds of unemployed people's children which Supt. Cook, Chief Constable, had collected at the various schools.

In the foyer was an impressive display which tied-up with Buckfast Wine.

"Kidnapped" in Bournemouth

In view of the fact that Robert Louis Stevenson, author of the romantic story "Kidnapped," was for many years a resident of the town, Elliott Turnbull, of the Regent, Bournemouth, secured a big boost in the local Press when he was advertising the 20th Century-Fox film. During its presentation, good news stories were published,

"TOPPER TAKES A TRIP"

Scenes from the Hal Roach production **TOPPER TAKES A TRIP** *which United Artists will Trade show on Thursday, February 9, at 8.30 p.m., at the Cambridge Theatre. Constance Bennett, Roland Young, Billie Burke and Alan Mowbray are featured in this film, a gala performance of which, to be attended by the Duke and Duchess of Gloucester, will take place at the Odeon, Leicester Square, on February 15, in aid of the Islington Slums Clearance*

Claudette Colbert as she appears in ZAZA (Paramount).

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING FEB. 9

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., Feb. 2	11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.	Century Theatre	Kentucky	20th Century-Fox	Richard Greene ...	U
,, ,, 2	11.30 a.m. ...	G.-B. Theatre ...	The Passing Show	British Fine Arts	———	—
,, ,, 2	8.30 p.m. ...	Cambridge ...	Gunga Din; Ferdinand the Bull	RKO-Radio ...	Victor MacLaglen ...	—
Fri., ,, 3	11 a.m. ...	Studio One ...	She Kidnapped a Man	Ace Distributors	———	—
,, ,, 3	11 a.m. ...	Own Theatre ...	Wild Bill Hickock; Bill Hickock's Flaming Arrows; Adventures of Wild Bill Hickock (Eps. 1-3).	Columbia ...	———	—
,, ,, 3	11.15 a.m. ...	B. & D. Theatre	Jitterbugs; Bashful Ballerina; The Miss They Missed; Wanna Be a Model.	Anglo-American	———	—
,, ,, 3	3 p.m. ...	B. & D. Theatre	Amuse Yourselves; Cactus Caballeros; Love and Onions; Sing for Sweetie; Winners Lose All.	Anglo-American	———	—
,, ,, 3	8.30 p.m. ...	Phœnix	Wings of the Navy	First National ...	George Brent... ...	—
Tues., ,, 7	11.15 a.m. ...	B. & D. Theatre	Beautiful But Dummies; Cute Crime; Pardon My Accident; Money On Your Life.	Anglo-American	———	—
Thur., ,, 9	8.30 p.m. ...	Cambridge ...	Topper Takes a Trip; Petra ...	United Artists ...	Roland Young ...	—
BIRMINGHAM						
Fri., Feb. 3	10.45 a.m. ...	Scala	The Sisters...	First National ...	Errol Flynn	U
,, ,, 3	10.45 a.m. ...	West End ...	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	10.30 a.m. ...	Forum	The Crooked Way	Pathe	Anne Nagel	A
Tues., ,, 7	10.30 a.m. ...	Forum	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
,, ,, 7	10.30 a.m. ...	West End ...	Burn 'Em Up O'Connor... ...	M-G-M	Dennis O'Keefe ...	A
,, ,, 7	10.30 a.m. ...	Scala	Maternity; Receivers; Sheep Dog	British Screen Service.	Hella Muller	U
Wed., ,, 8	10.30 a.m. ...	Futurist	Kentucky	20th Century-Fox	Richard Greene ...	U
,, ,, 8	10.30 a.m. ...	Forum	The Outsider	A.B.P.C. ...	Mary Maguire ...	A
,, ,, 8	10.45 a.m. ...	West End ...	Gunga Din	RKO-Radio ...	Victor MacLaglen ...	U
,, ,, 8	10.45 a.m. ...	Scala	On the Air	Equity British ...	Dave Burnaby ...	U
,, ,, 8	10.45 a.m. ...	Forum	Me and My Pal	Pathe	Dave Willis	U
Thur., ,, 9	10.30 a.m. ...	Forum	Little Tough Guys in Society ...	General F.D. ...	Mischa Auer	U
,, ,, 9	10.45 a.m. ...	Scala				
CARDIFF						
Fri., Feb. 3	11 a.m. ...	Olympia	The Outsider; Pasture News ...	A.B.P.C. ...	Mary Maguire ...	A
,, ,, 3	11 a.m. ...	Capitol	Stolen Life	Paramount ...	Elisabeth Bergner ...	U
,, ,, 3	10.45 a.m. ...	Odeon	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	A
,, ,, 3	10.45 a.m. ...	Empire	Maternity; Receivers; Sheep Dog.	British Screen Service.	Hella Muller	U
,, ,, 3	11 a.m. ...	Park Hall ...	The Fifth Round	Pathe	Frankie Darro ...	U
Tues., ,, 7	11 a.m. ...	Olympia	Kentucky	20th Century-Fox	Richard Greene ...	U
,, ,, 7	11 a.m. ...	Capitol	Zaza	Paramount ...	Claudette Colbert ...	U
,, ,, 7	10.45 a.m. ...	Empire	Gunga Din	RKO-Radio ...	Victor MacLaglen ...	U
,, ,, 7	11 a.m. ...	Park Hall ...	Me and My Pal	Pathe	Dave Willis	U
,, ,, 7	10.45 a.m. ...	Odeon	Little Tough Guys in Society ...	General F.D. ...	Mischa Auer	U
Wed., ,, 8	11 a.m. ...	Capitol	Ambush	Paramount ...	Gladys Swarthout ...	A
,, ,, 8	10.45 a.m. ...	Olympia	Boy Slaves...	RKO-Radio ...	George Brent ...	U
,, ,, 8	10.45 a.m. ...	Olympia	Wings of the Navy	First National ...	Sally Eilers	U
Thur., ,, 9	10.45 a.m. ...	Empire	Tarnished Angel	RKO-Radio ...		
GLASGOW						
Fri., Feb. 3	10.45 a.m. ...	La Scala ...	Kentucky	20th Century-Fox	Richard Greene ...	U
,, ,, 3	10.45 a.m. ...	Paramount ...	Ambush	Paramount ...	Gladys Swarthout ...	U
,, ,, 3	10.45 a.m. ...	Picture House ...	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	10.45 a.m. ...	Playhouse ...	The Crooked Way	Pathe	Anne Nagel	A
,, ,, 3	10.45 a.m. ...	New Savoy ...	Burn 'Em Up O'Connor... ...	M-G-M	Dennis O'Keefe ...	A
,, ,, 3	10.45 a.m. ...	Playhouse ...	The Fifth Round	Pathe	Frankie Darro ...	U
Tues., ,, 7	10.45 a.m. ...	Picture House ...	The Duke at West Point	United Artists ...	Louis Hayward ...	U
,, ,, 7	10.45 a.m. ...	Cranston's ...	Charlie Chan in Honolulu ...	20th Century-Fox	Sidney Toler	U
,, ,, 7	10.45 a.m. ...	Paramount ...	The Sisters...	First National ...	Errol Flynn	U
Wed., ,, 8	10.45 a.m. ...	Regal	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
,, ,, 8	10.45 a.m. ...	Playhouse ...	Maternity; Receivers; Sheep Dog.	British Screen Service.	Hella Muller	U
,, ,, 8	11 a.m. ...		Torchy Gets Her Man	First National ...	Glenda Farrell ...	U
Thur., ,, 9	11 a.m. ...	La Scala ...				
LEEDS						
Fri., Feb. 3	10.45 a.m. ...	Ritz	Torchy Gets Her Man	First National ...	Glenda Farrell ...	U
,, ,, 3	10.45 a.m. ...	Rialto	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	11 a.m. ...	Tower	Charlie Chan in Honolulu ...	20th Century-Fox	Sidney Toler	U
,, ,, 3	11 a.m. ...	Scala	Burn 'Em Up O'Connor ...	M-G-M	Dennis O'Keefe ...	U
,, ,, 3	11 a.m. ...	Tower	Kentucky	20th Century-Fox	Richard Greene ...	U
Tues., ,, 7	11 a.m. ...	Ritz	Blackwell's Island	First National ...	John Garfield ...	A
,, ,, 7	10.45 a.m. ...	Scala	Tarnished Angel	RKO-Radio ...	Sally Eilers	A
,, ,, 7	10.45 a.m. ...	Ritz	The Fifth Round	Pathe	Frankie Darro ...	U
Thur., ,, 9	11 a.m. ...					
LIVERPOOL						
Fri., Feb. 3	11 a.m. ...	Futurist	The Crooked Way	Pathe	Anne Nagel	A
,, ,, 7	11 a.m. ...	Forum	The Outsider	A.P.B.C. ...	Mary Maguire ...	A
,, ,, 7	10.45 a.m. ...	Scala	The Sisters	First National ...	Errol Flynn	U
,, ,, 7	10.45 a.m. ...	Trocadero ...	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
Wed., ,, 8	10.45 a.m. ...	Futurist	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes	U
,, ,, 8	11 a.m. ...	Trocadero ...	The Duke at West Point	United Artists ...	Louis Hayward	U
,, ,, 8	11 a.m. ...	Forum	Me and My Pal	Pathe	Dave Willis	U
,, ,, 9	10.45 a.m. ...	Futurist	Wings of the Navy	First National ...	George Brent	A
Thur., ,, 9	11 a.m. 3 p.m. & 7.30 p.m.	Own Theatre ...	Kentucky	20th Century-Fox	Richard Greene ...	U
MANCHESTER						
Fri., Feb. 3	10.45 a.m. ...	Paramount ...	Ambush	Paramount ...	Gladys Swarthout ...	A
,, ,, 3	10.45 a.m. ...	Theatre Royal ...	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	10.45 a.m. ...	Deansgate ...	The Crooked Way	Pathe	Anne Nagel	A
,, ,, 7	10.45 a.m. ...	Theatre Royal ...	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
Tues., ,, 7	10.45 a.m. ...	Gaumont ...	The Duke at West Point ...	United Artists ...	Louis Hayward ...	U
,, ,, 7	11 a.m. ...	Deansgate ...	Charlie Chan in Honolulu ...	20th Century-Fox	Sidney Toler	U
,, ,, 8	10.45 a.m. ...	Paramount ...	Tom Sawyer, Detective	Paramount ...	Billy Cook	A
Wed., ,, 8	10.45 a.m. ...	Gaumont ...	The Sisters	First National ...	Errol Flynn	U
,, ,, 8	10.45 a.m. ...	Theatre Royal ...	Lawless Valley	RKO-Radio ...	George O'Brien ...	A
,, ,, 8	10.45 a.m. ...	Deansgate ...	Maternity	British Screen Service.		
,, ,, 8	11 a.m. ...	Grosvenor ...	Gym James; Nag in the Bag; Community Sing, Nos. 17 and 18; The Gay Parade; Home on the Range.	Columbia ...	———	—
Thur., ,, 9	10.45 a.m. ...	Theatre Royal ...	The Healer	Pathe	Ralph Bellamy ...	—
,, ,, 9	10.45 a.m. ...	Gaumont ...	Gunga Din	RKO-Radio ...	Victor MacLaglen ...	—
NEWCASTLE						
Fri., Feb. 3	10.45 a.m. ...	Essoldo	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	10.45 a.m. ...	Haymarket ...	I am a Criminal	Pathe	John Carroll	U
,, ,, 3	10.45 a.m. ...	Grainger	The Healer...	Pathe	Ralph Bellamy ...	A
Tues., ,, 7	10.45 a.m. ...	Haymarket ...	The Outsider	A.B.P.C. ...	Mary Maguire ...	A
,, ,, 7	10.45 a.m. ...	Essoldo	The Sisters	First National ...	Errol Flynn	U
,, ,, 7	10.45 a.m. ...	Westgate... ...	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
,, ,, 7	10.45 a.m. ...	Paramount ...	Tom Sawyer, Detective	Paramount ...	Billy Cook	A
Wed., ,, 8	10.30 a.m. ...	Queen's	The Duke at West Point ...	United Artists ...	Louis Hayward ...	U
,, ,, 8	10.45 a.m. ...	Essoldo	Torchy Gets Her Man	First National ...	Glenda Farrell ...	U
,, ,, 8	10.45 a.m. ...	Haymarket ...	Me and My Pal	Pathe	Dave Willis	U
NOTTINGHAM						
Fri., Feb. 3	10.45 a.m. ...	Hippodrome ...	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
Sun., ,, 5	6.45 p.m. ...	Scala	They Drive by Night	First National ...	Emlyn Williams ...	A
Tues., ,, 7	10.30 a.m. ...	Ritz	Stolen Life	Paramount ...	Elisabeth Begner ...	A
Tues., ,, 7	10.45 a.m. ...	Elite	Tarnished Angel	RKO-Radio ...	Sally Eilers	U
Wed., ,, 8	10.30 a.m. ...	Ritz	Zaza	Paramount ...	Claudette Colbert ...	U
Thur., ,, 9	10.30 a.m. ...	Ritz	Ambush	Paramount ...	Gladys Swarthout ...	A
SHEFFIELD						
Fri., Feb. 3	10.45 a.m. ...	Hippodrome ...	The Outsider	A.B.P.C. ...	Mary Maguire ...	A
,, ,, 3	10.45 a.m. ...	Cinema House ...	The Sisters	First National ...	Errol Flynn	U
,, ,, 3	10.45 a.m. ...	Central P.H. ...	The Vagabond Violinist	RKO-Radio ...	Lloyd Hughes ...	U
,, ,, 3	11 a.m. ...	Union St. P.H. ...	On the Air	Equity-British ...	Dave Burnaby ...	U
,, ,, 3	11 a.m. ...	Union St. P.H. ...	Torchy Gets Her Man	First National ...	Glenda Farrell ...	U
Tues., ,, 7	10.45 a.m. ...	Cinema House ...	Tarnished Angel	RKO-Radio ...	Sally Eilers..... ...	U
,, ,, 7	10.45 a.m. ...	Central P.H. ...	Stolen Life	Paramount ...	Elisabeth Bergner ...	A
,, ,, 7	10.45 p.m. ...	Cinema House ...	Blackwell's Island	First National ...	John Garfield ...	A
Wed., ,, 8	10.45 a.m. ...	Union St. P.H. ...	Me and My Pal	Pathe	Dave Willis	U
,, ,, 8	11 a.m. ...	Central P.H. ...	Zaza	Paramount ...	Claudette Colbert ...	U
,, ,, 8	10.45 a.m. ...	Union St. P.H. ...	Kentucky	20th Century-Fox	Richard Greene ...	U
Thur., ,, 9	11 a.m. ...	Central P.H. ...	Nancy Drew, Detective	First National ...	Bonita Granville ...	U
,, ,, 9	10.45 a.m. ...					

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TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition, (1931) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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